

A
HAPPY
NEW YEAR.

THE MUSICAL WORLD

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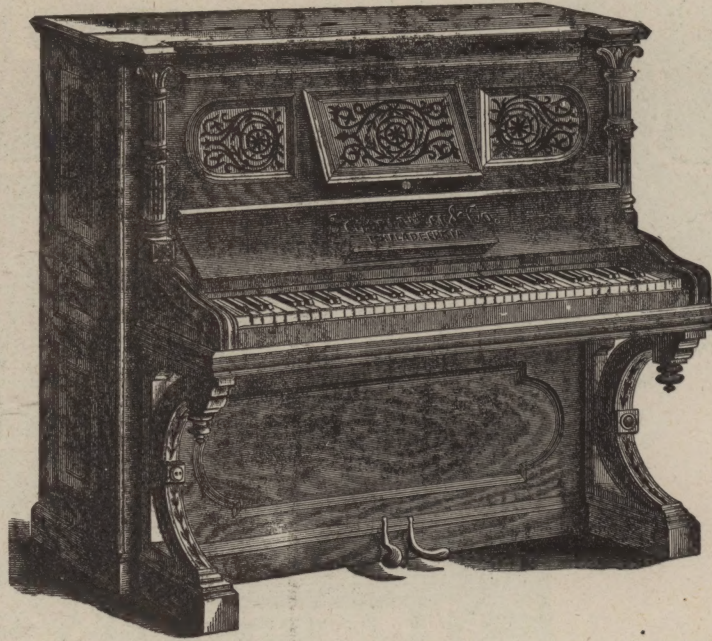
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SONGS AND BALLADS,

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Among our American musicians and composers is Mr. J. B. Campbell, whose fine taste and ability as a song writer has made his name deservedly well-known, and given him rank with the best writers of the time. The following songs and ballads are among the choicest of his many compositions, and are well worthy the attention of all lovers of refined and better-class songs. Every one of them will be found interesting and pleasing.

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"Upon a stormy Sunday, coming adoon the lane,
Were a score of bonnie lassies and sweetest I maintain
Was Caddie, sweet Caddie
That I took un'neath my plaidie
To shield her from the rain
To shield her from the rain."
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Three Little Birds. A charming song, equal in every respect to any of this favorite writers' compositions. We can heartily recommend it. The words are by Philip Thynne.
"Oh, three little birds on a bramble spray!
Each flew to find him a nest.
There was one went merrily over the sea,
And one flew straight for the North Countrie,
But the third little bird,
But the third little bird
He winged his way to the watery West,
Where one that I love sits sighing."
Key, C Major. Compass, B to E. Price, 40 cents.

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"Confide ye aye in Providence, for Providence is kind,
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Key, A Major. Compass, C sharp to G sharp. Price, 40 cents.

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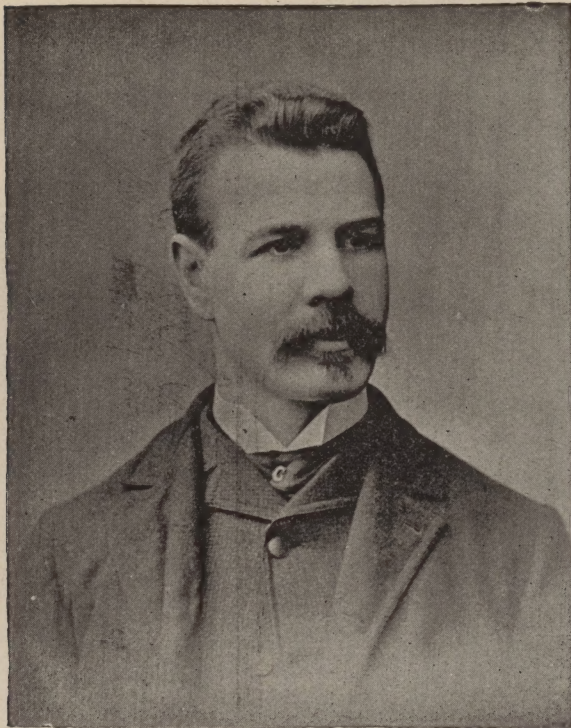
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CHICAGO, JANUARY, 1890.

VOL. XXVII.



NEW YEARS' CAROLS.



J. B. CAMPBELL.

The subject of our sketch this month is an American musician who of late years is obtaining wide recognition as a composer of the better class of artistic English ballads. For this form of composition he possesses a rich and unmistakable talent, and well deserves to rank with the best song writers of the day.

Mr. Campbell's native place is Bloomington, Ind. From earliest childhood he showed a marked love and talent for music, although his parents were not at all musical themselves. The small town of Bloomington not affording the requisite opportunities, his parents sent him, when a boy, to Louisville, Ky., where he received his first lessons in piano and theory. The summers of several successive years were thus spent in study and practice under leading teachers in that city. After completing his studies at school and at Indiana University, he went to Boston, where he studied piano and organ playing, and profited by the many musical advantages there afforded. Returning to the West, he located at Indianapolis, where he was soon busily engaged as teacher and organist. Five years afterwards, a long and severe sickness made it necessary for him to be taken to his father's home at Bloomington. On recovery, he went to Cincinnati for a year's study, since which time he has been engaged in private teaching and in female colleges in Kansas, North Carolina, Cleveland, O. and this city (Chicago) where he lives now.

His first songs were published in Cincinnati about ten years ago. The best and most widely-known of his compositions, however, have been given to the public during the last four years; in which time he has enriched the ballad repertoire with many delightful numbers, all of them evincing much beauty and charm of melody, rich harmony and musicianly taste and skill generally.

Miss Effie Stewart, Mrs. Corinne Moore-Lawson, Miss Grace Hiltz, Mrs. S. C. Ford, Miss Helen Dudley Campbell and other favorite artists have sung his songs in concerts, etc.,

and in thousands of homes throughout the land his beautiful compositions have found a place.

The following comments are extracts from letters:

"It gives me great pleasure to say that your songs show unquestionable gift. I cannot now enter into details concerning their points of interest and merit, but in my opinion you have the 'true call,' and I trust to see you go on to further success."

DUDLEY BUCK.

"In looking over a number of your songs I was at once favorably impressed with their unconventional character, both as regards melodic invention as also the manner in which you treat the instrumental accompaniment. I do not at all hesitate to recommend a study of your songs to all artists who are not only looking a little beyond the mere ephemeral applause of an idle unthinking crowd, but are willing to do the best work aided by such exceptionally excellent material as you furnish for the sincere gratification of earnest cultivated music lovers. Your songs mark a decided progress in American music."

EMIL LIEBLING.

"I like your songs extremely; not only as music, but also for their, beautiful technical workmanship."

ARTHUR FOOTE.

"The songs you sent me were duly received, and I thank you for them. Several of them, I found, were already in the hands of more than a dozen pupils of mine. This fact tells you better than words what I think of your music. A number of other songs of yours are old friends here. It is very kind of you thus to remember me, and I accept the graceful compliment as coming from one of the most gifted song-composers of this country."

CONSTANTIN STERNBERG.

"I have received and read a number of your late compositions, and can say nothing but praise concerning them. As one of our younger American composers, it is encouraging to see you, by your own talent and respect for your art, write songs which are in thorough good taste, musicianly in form, and which will help towards improving the public taste. I wish them all the success they deserve."

CALIXA LAVALLEE.

Many other musicians, singers, teachers, etc. in various parts of the country—as also the musical press—have endorsed Mr. Campbell's writings.

A leading vocal teacher in Chicago says:

"In the refinement of melody, beauty of harmony, and correctness of form they stand as fine examples of song-writing. I shall use them in my teaching and concerts, and I hope they may gain a wide appreciation."

A well-known New York pianist and composer says:

"I consider your songs charming, and worthy the attention of artists of the highest rank and culture. I tender you my hearty thanks for the pleasure they afford me, and shall take every opportunity to make them known to my musical friends."

AUDITORIUM ORGAN.

In about three weeks it is expected that all the parts of the great organ will be in their place and in working order, after which weekly organ recitals will be given at a nominal price.

THE PATTI OPERA SEASON.

The curtain fell on the greatest Italian opera season ever known in this country, at the Auditorium on Saturday afternoon, January 4.

Patti and "Home, Sweet Home" opened the Auditorium and the last audience of the season was dismissed by the same priestess, with the same gentle benediction. The one occasion was almost as big as the other, although it lacked the presence of the great men of the Nation who helped to make the opening night impressive.

It was on account of the Chicago Auditorium that Italian opera was revived and one of the greatest companies in the history of music was brought direct across the continent to this city. The Auditorium has demonstrated one of the important reasons why it was erected. It has furnished a home for Italian opera, and we believe it will do much to perpetuate German opera in America. With New York as its sole abiding place German opera cannot live. In the spring it will be heard at the Auditorium, and thenceforth it will be at home in Chicago.

As regards the individual artists, Sig. Tamagno as a dramatic impersonator, has been found worthy of the name that has preceded him. Patti appeared to the best advantage in "Semiramide," as, owing to the peculiarities of the vocal writing, the distinction is drawn less forcibly than in any other between what she has been capable of doing in the past and what is now within her power. Sig. Lardo has shown himself a baritone possessed of an exceptionally good method and a voice of most agreeable quality, which he uses like the artist that he is. Mme. Vaida, though suffering from serious illness even while bearing her part with Sig. Tamagno in the production of "William Tell," proved herself an earnest and painstaking artist, whose efforts were recognized by the audience with encores, which in more than one instance she was too ill to accept. Sig. Perugini had his great opportunity as Cassio in "Otello," and availed himself of it. Mme. Fabbri is also a conscientious artist and reasonably strong in the roles which she was called on to undertake. She, too, appeared to the best advantage perhaps in "Semiramide." Mme. Albani's success was made in "Otello," and while it does not in the least affect the estimate of her work earlier in the season it is a pleasure to accord her the praise due her efforts. Sig. Ravelli has made an excellent impression in the tenor roles which he has undertaken. Mme. Nordica's singing in Aida was in the main artistic and tasteful. Sig. del Puente has also done work of excellent artistic quality in several roles, but particularly in that of Iago. Signori Castelmari, De Vaschetti, Rieletto, Carbone, Migliara and others are also deserving of commendation for earnest work done during the season.

There have been twenty-one performances of thirteen operas, as follows: "Romeo and Juliet," "William Tell," "Faust," "Trovatore," "Lucia," "Aida," "Semiramide," "Martha," "Huguenots," "Traviata," "Sonnambula," "Barbiere," and "Otello," the last named being the crowning feature of the season. Seven of these were conducted by Sig. Saplo and the remainder by Sig. Arditi.

The attendance at the twenty-two performances have been estimated at 100,000, while the receipts are \$232,952. The list of which is as follows:

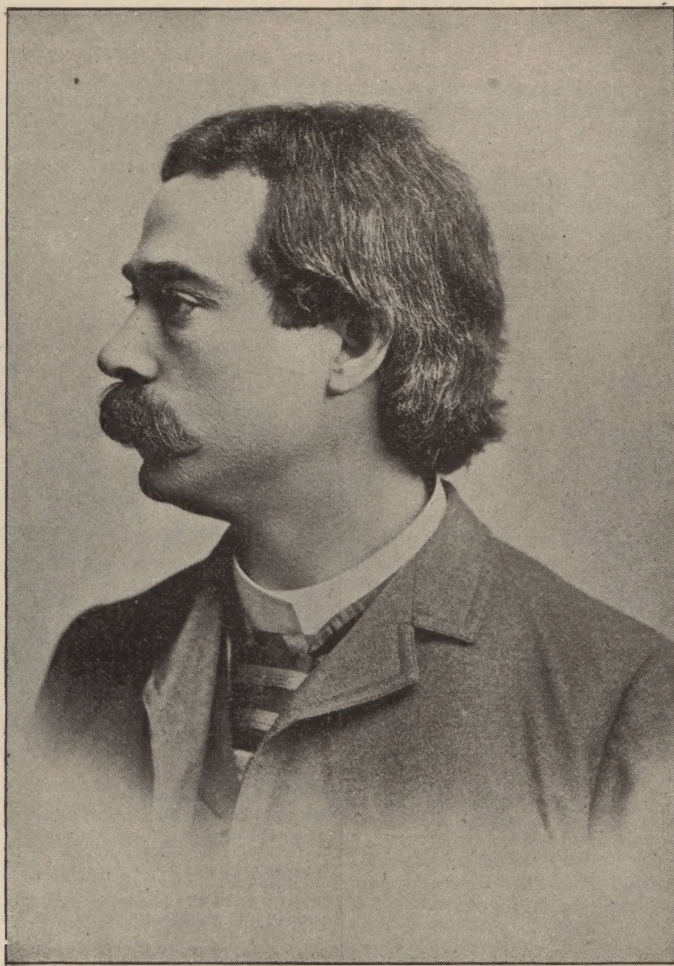
First week (six performances).....	\$ 60,087
Second week (five performances).....	53,807
Third week (five performances).....	52,735
Fourth week (six performances).....	66,323

Total for twenty-two performances.....\$232,952

This includes dedication night where no general admission tickets were sold, and many of the stockholders had places which they were not required to pay for. The total is something hitherto unheard of in amusement enterprises.

Mr. Abbey says: "So far as my experience goes the season has been the greatest in the history of Italian opera. It is certainly four times larger than my last season in Chicago, when I had Nielson. The only season I know of that approaches it was Patti's Buenos Ayres engagement. The figures for the Patti nights there were about as high as those of her performances here, but the other nights gave poor returns and the average was considerably smaller. All our expectations were realized in the Chicago engagement."

From here the company go direct to the City of Mexico, where they will open Saturday night, (the 11th) with Patti in "Semiramide." From there to San Francisco, after which they come East again stopping at Denver, Kansas City and Louisville. After that we have them here again in Chicago, March 10, for a week, before they go farther East. Italian opera is alive again in America and it will continue to live for many years. The Chicago Auditorium is its second godmother.



AUGUST HYLLESTED.

August Hyllested, whose portrait we present our readers this month, ranks among the best of Chicago's many talented pianists and teachers. He was born in 1858 at Stockholm, Sweden, and early exhibited remarkable musical talent, entering upon the study of the art at the early age of five, and playing in public in Stockholm with great success when but eight years of age. Three years later he made a concert tour through Scandinavia. In 1871 he was sent to Copenhagen, where he had for an instructor Edmund Neupert, at that time director of the piano department at the Royal Conservatoire, and where he had tuition in composition, by the great composer, Neils W. Gade, president of the conservatoire. After five years devoted to study under such distinguished auspices, he made a second tour of Scandinavia as conductor of orchestra and solo pianist with Ferdinand Strakosch and his company, including Signora Domia Dio, Signora Montoya and Signor Holman. Returning to Copenhagen, he became organist of the Kykjobing Cathedral and conductor of the musical society. Removing to Berlin two years later, he became a pupil of Xaver Scharwenka and the celebrated Kullak. In 1880 he went to Weimar to play for the great master, Franz Liszt. Liszt was greatly interested in Hyllested, spoke warm words of encouragement, and in a letter to the Danish royal assessor at Copenhagen, said: "Among the many pianists I have had the opportunity to hear, I find only a few that are really talented artists, but among these few is particularly the Scandinavian pianist, August Hyllested." In 1885

Hyllested came to this country under the well known impresario, L. M. Ruben. After giving four concerts in Steinway Hall, N. Y., with Ovide Musin, the Belgian violinist, he made a tour of the principal Eastern cities of the United States and Canada. At the National Music Teachers' Convention in Boston that year, he became acquainted with Dr. Ziegfeld, and was induced to come to Chicago, where he became and remains assistant director of the piano department of the college. That the young instructor has won popular favor in Chicago, goes without saying. His concert work has been very successful and his compositions have been well received, while his influence through the classes of his pupils is transmitted throughout the country, to the great advantage of general musical culture.

SONGS OF THE SEA.

All who have been within sound of the sea have doubtless heard, on a fine bright morning, the merry click of the windlass on board of some outward-bound craft, while there also came, occasionally heard, strains of song, peculiar in rhythm and melody. This curious song was a chanty, or sailors' working song. Merchant sailors do no heavy work without a song. Men-of-war's men are led in their motions by the shrill notes of a whistle, or heave at the capstan accompanied by life and drum; but merchantmen "lift up their voices and"—sing. Collections of these songs, as sung by sailors of all countries, have been made, and form a curious library of melody

and nonsense. For it is not so much the sense, but the sound principally that influences the men in their choice of a "Chanty." These songs are not without a certain beauty of their own, especially when sung to the accompaniment of the tempest and the boom of the flopping sail. They are usually the genuine compositions of sailors, and are frequently improvised in part, at least. The melodies are recitatives, which are sung by the best and usually the loudest voice, while the chorus is taken up by all, suiting the labor to the rhythm. They are of various kinds, some being adapted to the monotonous clank of the windlass or pump-brake, others suited to the quick pulls at top-trail halliards or main sheet. Dana, in "Two Years Before the Mast," says, "A song is as necessary to sailors as a fife and drum to soldiers. They cannot pull in time, or pull with a will, without it. Some captains say a good chanty is worth an extra hand."

Sailors have inherited this penchant for the stimulating song. The Argonauts moved to the sound of Orpheus' lyre, and the rowers in the ancient galleys kept stroke to the strains of the Keleusura. This was explained by the whistle in the middle ages, which usage remained to the navy, but merchant sailors returned to the song. Boatmen are noted for their use of rowing songs in many parts of the world. Venetian gondoliers formerly repeated whole passages of Tasso's poems, singing in alternation the glowing verses. They still repeat parts of familiar operas, but "in Venice Tasso's echoes are heard no more." Improvised verses to some familiar melody are more commonly used. Love songs are very popular with them. Boat songs were and are still popular among the highlanders, whose picturesque lakes resound to the echoes of the stirring melodies. These were called "Jorrams" and one is given in Scott's "Lady of the Lake." A favorite one is that beginning:

"Row, vassals, row, for the pride of the Highlands."

Another fine song is given in Black's yachting romance, "White Wings." Its burden is "Ho, ro, Clansmen!"

The keelmen of the Tyne have many cherished songs, of which the best known is "Weel May the Keel Row." The same is true of the bargemen of the Loire, and other French rivers, a famous rowing song with most of them being "La Corsarienne." Nor is Venice the only Italian port where boatmen's songs are heard. They are exceedingly popular in Naples, and no visitor to that charming port has failed to hear "Santa Lucia," a barcarolle, in the mouth of every fisherman and boatman.

On this side of the Atlantic such songs are not so common. In Canada, however, they continue to be heard, and Moore's "Canadian Boat Song" is but a specimen of a class of them. A recent traveler in Brazil describes the Amazonian boat song: "The best wit on board starts the verse, improvising as he goes on, and the others join in the chorus. They all relate to the lonely river life, and the events of the voyage, the shoals, the wind, how far they have to go before they go to sleep, etc." The boatmen of the Nile are particularly adept in the songs, having one for each separate occupation. Hindoo, Chinese and Japanese have them, and no boat is rowed in the South Seas, among the many islands, without a song, consisting of a short solo and chorus. Wilkes' exploring expedition found them using one with an undoubted reference to Captain Cook:

"Cook tells you, pull away;
I will do so, and so must you."

The true sailors' chanty is of the same class as these boatman's songs. There are many such in use among mariners of all nations,

although English, American and Scandinavian sailors take the lead in this nautical minstrelsy. A noted Italian writer on these themes says the Italian sailors bring the English songs home and sing them in preference to their own. These chanties are of various classes, adapted to each class of work. First, there are the anchor songs, used in weighing anchor. These are best known to landsmen, because most frequently heard. The true capstan song is generally in "long meter" and the airs are rather pathetic in their melody. One of these best known is that given below:

"Yo, heave ho!
Round the capstan go;
Round men, with a will;
Tramp, and tramp it still;
The anchor must be heaved,
Yo, heave ho!"

In the days of our clipper ships and sailing liners, there were many popular songs of this class, such as "Valparaiso," "Round the Horn," "Santa Anna" and "Rio Grande." The latter consisted of any number of solo verses, with a resounding chorus, as,

Solo—Were you ever in Rio Grande?
Chorus—Away you Rio!
Solo—O, were you ever in Rio Grande.
Chorus—I am bound to the Rio Grande.

Away you Rio, away you Rio,
Fare you well, you pretty young girl,
I am off to Rio Grande.

The history of the pretty milkmaid who will not wed is embodied in verses sung to this tune. Our characteristic American chanties mostly come from the darky sailor, whose strong and melodious voice and musical instincts fit him for the role of leader in these working songs. "Oceanida," "Johnny's Gone," "The Black Ball Line," and others were formerly well known. One of these is "Slopandergosha":

SPECIMEN CHANTIES:

"Have you got, lady, a daughter so fair?
Slopandergosha.
That is fit for a sailor that has crossed the line?
Slopandergosha."

One of the finest of these songs is the weird ditty known as "Lowlands":

Solo—I dreamt a dream the other night
Chorus—Lowlands, lowlands, hurrah, my John!
Solo—I dreamt I saw my own true love.
Chorus—My lowlands away.

But perhaps the most cherished of all these chanties is "Old Stormy," decidedly of negro origin. Sometimes the verses are sung alternately as solo and choruses.

"Old Stormy he is dead and gone.
To me, 'way hey, storm along John.
Old Stormy he is dead and gone,
Ah! ha! come along, get along, slom along, John!
Old Stormy he was a bully old man,
To me, 'way you storm along!
Old Stormy he was a bully old man,
I! I! I! massa, storm along."

Frequently, however, there is a long verse, descriptive of the death and burial of Storm Along, and a rollicking chorus after it. Among the old negro songs was one with a beautiful melody, the words of which ran thus:

Oh! the wildest packet you can find,
Ah, he! ah, ho! are you most done!
Is the Marg'ret Evans in the Black X line?
So clear the track, let the bulgine run,
To my high rig-a-ray, in a low-back car,
Ah, he! ah, ho! are you most done?
With Eliza Lee all on my knee,
So clear the track, let the bulgine run!

"Heave Away, My Johnny," "Sally Brown" and the "Dreadnaught" are well-known capstan songs sung by our sailors in the palmy days of clippers and liners, while tramping about the capstan.

Norwegian and Danish sailors' chanties are much like those of our own sailors, and are frequently composed of native and English verses, "Heaving the Anchor" is one of these, the chorus of which is English:

"Goodby, fare you well, goodby, fare you well,
Hurra, my boys, we're homeward bound!"

There is another, entirely Norwegian, entitled "Opsang." Russian sailors have two favorite songs for heaving the anchor, the melodies of which are very fine. Windlass songs are much like those just spoken of. The meter is apt to be shorter, as the motions are quicker. "Shanandore" is a famous one:

"You Shanandore,
I long to hear you."
Chorus—"Hurrah! you rollin' river."
You Shanandore, I long to hear you."
Chorus—"Ah, ha! you Shanandore."

Another is "Rolling Rio," and a true favorite is this:

"For seven long years I courted Sally."
Chorus—"Hurrah, you rollin' river!"
"I courted Sally down in yon valley."
Chorus—"Ah, ha! I'm bound away on the wild Missouri."

Still another celebrates the Mexican "Santa Anna."

"Did you never hear tell of that General?"
Chorus—"Hurrah, you Santa Anna."
"Did you never hear tell of that General?"
Chorus—"All on the plains of Mexico."

HAULING SONGS.

Somewhat similar to these, yet having peculiar features of their own, are the hauling songs which are in general use all over the world. These are of two kinds, one is for the "short haul," when the men stand in line and pull on the ropes "hand over hand." Then there is the long pull chanty, used when there are many men who "walk away" with the rope. In the "short pull" chanty stress is laid upon particular words, at which signal the pull is made. One of these in use among English sailors is the chorus:

"Oh! shake her up, and away we'll go.
So handy, my girls, so handy."
Up aloft from down below,
So handy, my girls, so handy."

"Reuben Rauzo" is another song very popular among sailors. It is the history of a sailor who became captain. Another, "Top-sail Halliard Chanty," much used by the crews of the timber ships at Quebec, is "Sally Rochet," whose chorus is "Cheerily, ho; cheerily, cheerily, men." "Whisky Johnny" is known among sailors everywhere:

Oh, whisky makes me pawn my clothes,
Oh, whisky gave me a broken nose.

And so forth, ad libitum, with the chorus after each verse of:

O! whisky; oh! Johnny!

"Tommy's Gone to Hilo" is a well-known Liverpool chanty, with a long dragging chorus (in measure) "I'm Handy Jim, from Caro line," with its chorus of "So handy me boys, so handy," details an unfortunate courtship with a certain "Sambo Jones." Although the history of "Reuben Rauzo" may not be easily traced, historical characters better known are the subjects of the sailors' songs. Like "Sanaa Anna," Napoleon is thus immortalized under the name of Boney. The "Chanty" runs:

Chorus: Oh, Boney was a warrior!
Wae, hey, hu!

and tells us many surprising things about him; for instance; that he was not a Frenchman, and that he went to Elbow, wherever that may be.

Russian sailors have got a special song for holystoning the decks, and there are others used for special purposes. Singing is especially encouraged in the Russian service, and the national hymn, "God Save the Tsar," is frequently heard from the decks of their ships.

The principal motive in these "chanties" is sound, time and melody. Not much attention is paid to sense, as far as the words are concerned.

F. S. BASSETT.

"JOHN BROWN'S BODY."

The well-known song of "John Brown's Body," was first composed by Frank E. Jerome, who is now residing at St. Louis. He combined two well-known lines, "Go tell Aunt Susey" and "I love to go to Sunday-school," and in the union he produced the tune of "John Brown's Body" as known. The first words which Jerome put to the tune in 1861 were as follows:

John Brown's body lies slumbering in the grave;
John Brown was noble, loyal and brave;
His mission on earth was to rescue and to save,
And his soul goes rolling on!

Chorus: Glory, glory, Hallelujah! (etc.)

The rebels in the South can never make it pay
While John Brown's mission speeds on its way,
For Freedom and Right will surely win the day,
And his soul goes rolling on!

These are not the words as known by the great mass of people, and as sung by the army. These were written by Rev. W. W. Patton, of Chicago, who heard the original as sung by many soldiers. Mr. Patton's words were published in November, 1861, and were as follows: Old John Brown's body lies a-moldering in the grave;

While weep the sons of bondage, whom he ventured all to save;
But though he lost his life in struggling for the slave,

His soul is marching on.

Oh, glory, hallelujah!

John Brown he was a hero, undaunted, true and brave,
And Kansas knew his valor, where he fought her rights to save;
And now, though the grass grows green above his grave,

His soul is marching on.

He captured Harper's Ferry with his nineteen men so few
And he frightened "Old Virginny" till she trembled through and through;
They hung him for a traitor, themselves a traitor crew,

But his soul is marching on.

John Brown was John the Baptist of the Christ we are to see—
Christ who of the bondmen shall the Liberator be;
And soon throughout the sunny South the slaves shall all be free,

For his soul is marching on.

The conflict that he heralded he looks from heaven to view—
On the army of the Union, with its flag red, white and blue;
And heaven shall ring with anthems o'er the deed they swear to do,

For his soul is marching on.

Ye soldiers brave of freedom, then strike, while strike ye may,
The death blow of oppression in a better time and way,
For the dawn of old John Brown has brightened into day,

And his soul is marching on.

BEETHOVEN'S BIRTHPLACE.

We need not refer to Victor Hugo, who pronounced Beethoven to have been the greatest German, in order to interest our readers in an article on the above subject. What musician, when going up or down the Rhine, would fail to stop at Bonn, in order that he may see the city that calls Beethoven her own, in order that he may see the streets in which this great master ran around when yet a mere boy. Yes, and when once the wanderer is in the streets, would he not also wish to see the house where the Beethoven family dwelled and the room where our great Ludwig saw the light of day?

Seyfried in his book entitled "Beethoven's Studies," published many years ago, offers his readers a picture of what he calls the house in which the great master was born. This, however, is a false statement. The house, the picture of which he publishes, is the one in the Rheingasse, where the Beethoven family lived for some years, but it is not the house in which the composer was born. It seems strange that the citizens of Bonn should be so careless in this matter, for till this day, this house is designated by a tablet, as Beethoven's

birthplace. The real birthplace, however, is the house No. 515 Bonngasse, of which we give our readers a correct representation :

This also is the first picture we have seen of the room in which Beethoven saw the light of day. Says Dr. Schmidt, the room is in the same



This is the first picture we have seen of the genuine birthplace of our master, and we are happy to state, that it has lately been purchased for the purpose of preservation and also for the purpose of establishing within its walls a Beethoven Museum. The rear building of the above is the one occupied by the composer's parents. There is no doubt that these dwellings above represented are exactly as they were at the time when the composer was born.

Beethoven's mother's name was Maria Magdalena Kewerich. She was the daughter of a cook, who was employed by a family of distinction at Ehrenbreitstein. When but seventeen years of age, she married one Johann Laym, but two years later she became a widow. Her second marriage, that with Beethoven's father, took place on the 12th of November, 1767, and on the 16th of December, 1770, our great Ludwig was born. The young couple settled in the house 515 Bonngasse, (Bonn street) the rear building, as represented above. Their sleeping room was what might be called a Mansart room—the Germans would call it a "Dachstube," and in this room was born the immortal composer. The following is a correct representation of it :



condition in which it was 119 years ago, with this exception, that in one of the walls, a new door has been placed. Look at this miserable place, and think of it, here Beethoven was born. See the old door with its peculiar heavy lock, the lowness of the ceiling and the heaviness of the rafters. Notice the little windows, the glasses of which are fastened together by bars of lead! Examine the warped floor, the boards standing far apart, and presenting many holes. Think of it, here Maria Magdalena Beethoven spent her evenings taking care of her wonderful boy, while the father, who was given to much drinking, would loaf in winehouses, where he boasted about his sons' gifts and his bright future. Often he is known to have said, that he, like Mozart was a wonderchild, and that like Mozart he would be great some day. Yes, he became great, but who could have conceived at that time what this boy would accomplish. Look at this dark, dreary little room! What sufferings no doubt Beethoven's mother endured within its walls! What quiet hours young Beethoven no doubt spent there playing and keeping his mother company. But then whatever is touched by genius becomes immortal, even if it is a miserable little room in an old house, located in an out-of-the-way street. Who would to-day care for the old building and its dingy little room, were it not for the fact that here one of the greatest musicians was born. Unworthy of attention, as this room otherwise would be, it is now decorated with a tablet and a wreath, and thousands of persons come to see it. When Beethoven was lying sick just before his death, someone gave him a picture of Haydn's birthplace. Handing it to Hummel he said, "look and see, so great a man as Haydn was born in such a humble dwelling." Yet Beethoven had evidently forgotten that his birthplace, though located in a city, was equally humble. But then the gifts of genius are not always, nay,

not even often, carried to palaces and to the dwellings of the great and the rich. Oftener it is laid down by the side of little infants sleeping in rough cradles, infants watched over by humble and lowly mothers. Who can doubt that Beethoven was endowed by God with his great gifts in order that he might through his works lift up and advance mankind.

Musical Gossip.

Minnie Hauk has begun a season in Leipzig.

Karl Formes, the great basso, died in San Francisco last month.

Verdi is spending the winter in a hotel at Milan, engaged in making notes for a new opera.

Miss Ida Fitzhugh, a young Chicago woman, is singing with the Duff Company now in California.

Paulus, the famous singer who started Boulanger, has been singing lately in Vienna with great success.

The New York papers are scolding because Mr. Abbey came to Chicago first instead of going to Gotham.

Miss Olive Barry, who recently made her debut here, is filling an engagement with the Levy Concert Company.

Mr. and Mrs. Henschel intend this month to give six vocal recitals in Italy. They will no doubt be vastly appreciated in the land of song.

It now appears that the Aronsons will not bring out Gilbert and Sullivan's new opera, "The Gondoliers," which was successfully produced in London.

Mr. Johannes Wolfram, owing to illness, has been compelled to turn the management of Neally Stevens, the pianiste, over to Messrs. Gould & Wooley, of Philadelphia.

Grau's Opera Company report meeting with great success in Texas. At Galveston the company are said to have played to the largest business ever done there by an opera company for four nights.

A Miss Carlotta Johansson, a niece of Christine Nilsson (a daughter of the prima donna's sister), is said to have a remarkably fine soprano voice and has been sent to Christiania to finish her studies in singing.

Bostonians were surprised by the Bostonians in regard to the pronunciation of Don Quixote. The week previous to its production theater-goers were calling it Don Ke-ho-ta, but they were somewhat taken aback by the members of the company producing it, who pronounced it as it is spelled—Don Quixote.

A Memphis paper says that when the Abbott Opera Company recently gave Auber's opera, "The Crown Diamonds," in that city Walter Allen introduced a modern "topical song!" Emma has been accused of many strange notions of art, but to permit this certainly "takes the cake." No less coarse phrase would at the fact.

The distinguished pianiste, Marie Jaell, now in Paris, has undertaken the huge task of performing all of Schumann's works in chronological order. After this she proposes in like manner to go through the whole of Chopin's piano works, and in January to give a concert, at which she will play all the four piano concertos of Saint-Saens in one evening. Such serial performances may be instructive to a few, but it is doubtful if even the most skillful pianist can avoid producing a feeling of monotony and weariness.

The opera in which the De Wolf Hopper (Comic Opera Company will open its season at the Broadway Theater on May 5 has been selected by the managers, Charles E. Locke and J. Charles Davis. It is called "Castles in the Air." The libretto is by Charles Alfred Byrne and the music by Gustave Kerker, who may join the company as musical director. The scene of the opera is the island of Martinique, and Mr. Hopper's part is that of a colonial police magistrate, the oracle of the island. It is said to give him excellent opportunities.

David Henderson, of the Chicago Opera House, has secured the rights for the Gilbert and Sullivan opera, "The Gondoliers," for the territory west of Pittsburgh and for the Pacific Coast. The new opera, which was produced at the Savoy, London, on the 7th inst., scored an instantaneous success, both for the author and for the composer. The plot of "The Gondoliers" is simple, and deals with the fortunes of the infant king of the island of Barataria. Upon this theme Gilbert has woven a maze of complicated events. In the music of "The Gondoliers" Sir Arthur Sullivan has returned somewhat to his earlier manner, and it is much less complicated than his later work. Mr. Henderson will give the piece an early production.



KARL MERZ, - - - Editor.

JANUARY, 1890.

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LOUIS.—Dwight's *Journal* was started in 1852 we believe. Mr. Dwight still lives in Boston.

B. K. S.—Write to Brainard's Sons Co., Chicago, and they will inform you on what conditions you may act as agent.

OLD READER.—Surely you ought to know by this time, that such communications as yours would not be admitted into our columns.

FRIEDLAND.—Thanks for your kind wishes. We would invite you to interest yourself in the introduction of the MUSICAL WORLD.

T. A.—Mr. Constantine Sternberg lives in Atlanta, Ga. He is a native of Russia. A biographical sketch of his life appeared a year ago.

CHICAGO.—Naumann's "History of Music" first appeared in Germany. A new edition has lately been published by Spemann in Stuttgart.

VETERAN.—"Our War Songs North and South," as published by our firm, is the only edition that has appeared. There can be no more complete collection of such music.

THIS number of the WORLD begins our twenty-seventh annual volume.

IF you have not renewed your subscription, please do so at once, or notify us if you desire the WORLD discontinued.

WE send greetings to all our readers, and wish them a "Happy New Year." May it be one of peace and prosperity.

OUR readers will notice this month the improved appearance of our music pages, which are now printed from finely engraved music plates, on stone and upon a superior quality of paper.

BRAINARD'S MUSICAL WORLD has now appeared regularly every month for twenty-six years—never having missed a single issue.

OUR circulation the last three months was 20,620 copies, as will be seen by the printer's certificate, published in our Business Department.

THE circulation of BRAINARD'S MUSICAL WORLD has doubled during the last six months, and is now larger than it has been for years and rapidly increasing. We shall spare no pains or expense to still further increase our list of subscribers and thus extend our field of usefulness.

ROBERT BROWNING, the beloved poet, died in Venice, Italy, on December 12, in his seventy-seventh year. He was born near London in 1812, and educated in the London University. He lived long enough to be informed of the fact, that his last volume of poems was published and well received.

WE, this month, present our readers our "New Year holiday number," and trust it will meet their approval. In April we shall issue an "Easter holiday number," which will be very attractive. At least four "holiday numbers" will hereafter be issued each year—viz., Christmas, New Years, Easter and Thanksgiving. Please show this number to your musical friends.

THE new song, "Adeline," by J. B. Campbell, has been pronounced the finest song published in this country for many years. It is a real gem. "As of Old" is one of Strelezki's happiest efforts, and will be found a charming parlor song. "Sarabande," Spanish dance by Seeboeck, is a brilliant and fascinating composition, while the two piano gems by Wilson G. Smith and S. A. Emery will be admired by lovers of the best class of music. We can promise our readers some rare new musical gems in the coming numbers of the WORLD.

THERE are some music teachers who refuse to read musical journals, and who look upon such publications with a suspicious eye. Yet they are the very people who need to take to themselves the advice and the lessons which these journals bring. We again ask all our readers to show the WORLD to their friends, and we shall sincerely thank all who thus aid us. Let teachers and pupils read the same journal, for they can then intelligently discuss the lessons given and apply them. We are always glad to hear from any of our readers as to whether or not they are pleased with the WORLD.

WE take special pride in the music pages of the WORLD this month and present them as a sample of the quality of the music to be given our readers regularly hereafter. Such well-known writers as W. C. E. Seeboeck, Wilson G. Smith, Karl Merz, R. E. Hennings,

J. B. Campbell, Anton Strelezki and many others will contribute original compositions, while the best European composers will be well represented in our pages. "No trash" will be allowed in the music pages of the WORLD, and all selections will be made with the greatest care, by experienced and competent musicians. The music in each number will be worth more than the price of a years' subscription.

WE are glad to learn that the State of Pennsylvania at last falls into line, and establishes a Music Teachers Association. The attempt made in this direction some years ago by Mr. Mahaffey, of Altoona, proved a failure, and such results could be plainly foreseen, for either Pittsburgh or Philadelphia were the proper cities to start the movement. Altoona was left without any following. Unlike other associations the Philadelphia meeting takes place on December 26 and closes on the 28th. There is quite an interest manifesting itself, and that, at both ends of the State. Success to the new movement. May the organization flourish, and may peace and brotherly love prevail.

WE learn from the *Berlin Musical Press* that Xavier Scharwenka has favored the pupils of his conservatory with a series of scientific lectures on the medicinal influences of music. In one of his lectures, the speaker says, "that the complicated motions in piano-playing are only possible through the activity of the brain, and that practicing upon an instrument, is therefore not a mechanical senseless performance of the muscles as some proclaim or believe it to be, but it is a conscious attentive gymnastic exercise of the brain." He who practices without the brain co-operating, fails to derive that good out of his study, which he otherwise would. Whatever students of music do, should be done through the head, the heart and the body, and thus it will be seen, that the whole man is exercised in this great study.

BRAINARD'S MUSICAL WORLD is being read by professional musicians as well as by amateurs, and that in all the States and Territories of this broad land. It has earned for itself the best wishes of all who are interested in musical culture, a fact which is attested by many letters, which are being published month after month. Its pages are devoted to instructive editorials and letters, to the spreading of musical news as well as to the publication of useful music. It is not local in its character, for its articles will be found of interest to readers in all parts of the country. BRAINARD'S MUSICAL WORLD may safely be placed in every household, it may be safely recommended by all teachers and leaders of societies, and we hope that our many friends will make an effort, not only to show this number to their friends, but also to induce them to become subscribers. If the WORLD has been of service to you, let others see it, so that they also may be benefited.

SAID a beginner: "When will I be able to play Bach and Beethoven?" As well may the farmer stop his plough and say, when will I gather my crop of wheat? Let him plough his field and sow his seed—and the crop is pretty sure to come. So let the pupil prepare his mind and his hand for the performance of such master works, and when his preparations are completed he will be able to play them. Look to your daily work and not at the end of the task you have set for yourself. By looking at the end of a long journey, we will, in all probability, find it long and wearisome, while at the same time we miss many enjoyments which lie along our path of duty. The wise traveler notices and enjoys all he can see, he enjoys his journey while he makes it, and he gets there just as quick as the one who frets about the slowness of the train and fatigues of the journey. The farmer who performs faithfully his duties of ploughing and sowing, gets his crops just as quickly and just as well, as the one who frets over these preparatory labors, and the slowness of the crops growth. Do every day's duty with all your heart and mind, and leave the rest with your teacher. He is a safe guide and will surely lead you to the summit of the mountain of art.

EDISON'S PHONOGRAPH.

Edison's phonograph is still attracting a great deal of attention in Europe, and many speculations are indulged in, as to the practical good that is to be derived from it. One writer in the *Hamburger Musik Zeitung* thinks, that its greatest benefit will consist in the preservation of musical performances, as models for future generations. No doubt there is some truth in this, but then imagine, if you please, a phonographic picture of the first performance of Schubert's great Symphony in C, or of Beethoven's "Ervica." Certainly something could be learned from such phonographic information, but we doubt whether it would have more than a mere historic value. No leader would play the Schubert Symphony in C, as it was first performed in Vienna, and, could Beethoven or Mozart hear their orchestral works performed now-a-days, they would see a progress, which is quite beyond our comprehension. What an inventive people we are! If American symphonies or operas are not attracting the attention of the European art world, our inventions will always be accepted and used abroad with gratitude. Europeans often are unwilling to believe the wonderful progress that is constantly being made in this country, especially in the line of labor-saving machinery. Europeans can neither comprehend the extent of our country's domains, our ideas of liberty, nor our extensive use of machinery. But whether they realize the rapidity of our progress or not, we are nevertheless moving onward and, if our morality keeps pace with our scientific progress, we are sure to become eventually the greatest nation on the earth.

MUSIC IN JAPAN.

It is only about twenty-five or thirty years since Japan opened her portals and admitted foreign culture, but in that period she has made wonderful strides in the advance. Not only in the sciences, nay also in the arts, has the Japanese mind made unusual progress. It would have been strange, had this people failed to learn the higher meaning of musical art, if they had failed to enter into the spirit of our great master works. National instruments and national songs, such as "He-to-tsu" and others, will always live among the people, bands made up of national instruments will for a long time continue to be heard in the army and navy, the blind street musicians of Japan, will hardly take to Schubert's songs or to our musical instruments, but among the more educated people, our art music is now diligently cultivated. What is being done may be seen from a concert programme performed in the Imperial Musical Academy of Tokio. This institution was started in 1878, and is therefore but a little over ten years old. Yet, at the head of this institution stands Mr. (or whatever we ought to betitle him)—Isawa, a native Japanese. Next to him as head teacher we find Herr Dittrich, a German. The programme just alluded to was made up of choruses and solo songs, of pieces for piano and violin, works by Weber, Schumann, Haydn, Mozart and Beethoven were played. Yes, even a concert stueck, composed by a native, with the name of Koto, was performed. There also was played an original "Polka Japonica" for the piano. The natives display much love for art, they exhibit great perseverance in their musical studies, and are making most decided progress. The ladies are said to have pleasing voices, while the Japanese language is well suited for music. The Japanese partake a little of the character of their Chinese cousins. Like the latter, they are an imitative, and not much of an inventive people. Their playing is very correct, but lacks poetic spirit. They are mechanical performers, but though they seem unable to bring out the full meaning of a composition, they nevertheless enjoy their musical performances. Those, however, who know the make-up of this remarkable people, say, that in the course of time, they are sure to overcome this difficulty and, that the future for music in Japan is indeed bright. It is wonderful what progress the world has made in the past quarter of a century. When we went to school as a boy, China, Japan, like the center of Africa, were almost unknown countries. Now Japan has a constitution, she has telegraphs and railroads, newspapers and schools, and in all this array of tokens of civilizing progress, an Imperial Academy of Music could not be missing.

Success to Japan—may she for ever prosper and continue on the road of improvement and progress. Now who will emigrate to Tokio, and start a musical journal? There is work to do for a young musical student! There is a field open for some one to gather laurels in.

ARE THE ENGLISH MUSICAL?

The editor of the Berlin *Musik Zeitung*, Mr. Otto Lessmann, lately visited England, in order that he might attend the Leeds Festival. In his report of what he heard and what he saw, he touches on the question which heads our article. Much has been said on this subject, that is derogatory to England's musical reputation, and it is but fair that the other side should be heard also, especially when this other side is set forth by so able a critic as Mr. Lessmann. The editor alludes to the English composers of the sixteenth century, whose works, he says are not seen on modern programmes. There surely is no reason why they should thus be neglected for they display more than ordinary talent. Though the speculative and mercantile tendencies of a nation are apt to suppress or at least to lessen the activity of the imagination, yet Mr. Lessmann does not herein seek to find the causes of the alleged musical inactivity of the English. Everybody acknowledges that the world owes much to England in the fields of literature and science, and we go a good ways further than Mr. Lessmann and say that the world owes much to England for having proclaimed and defended human liberty. English policy may have been, and no doubt often is aggressive, and even selfish, but then the English people may well invite the world to look into history and see what they have done. Blot out England from among the nations, and a great light will have ceased to shine. Take her influence out of human history, and see where the world would stand to-day. It is a dangerous sentiment this jealousy of two great nations, for there are a hundred reasons why they should be friendly to each other, to one why they should look at each other with suspicious eyes.

But enough of this. The critic asks the question whether Germany is really more musical than England. Says he, if the amount of piano-playing is to be regarded as the standard, of course this question may be answered in the affirmative. But, continues he, if we measure the extent of cultivation of pure art, if we count the number of the priests that offer sacrifices at the altar of music, it will be found true that England does not need to yield to Germany, in this particular. It is his observation that the Germans have very much underrated English capabilities in the domain of music, and he adds that he has heard choral performances of greater beauty in Leeds, than in any town on the continent. When pointing to the choirs of Berlin, he said, he would not be unjust or ungrateful, nor would he seek to diminish their undoubted services in the furthering of chorus singing, but, continues he, neither the cathedral choir nor the Kotzolt Gesang Verein and the Academy of Singing—as chief representative of a capella and accomplished singing—could compare in effect with this (the Leeds) powerful choir. Now Mr. Lessmann ought to know, he speaks from observation, and he is evidently determined to do justice. And we say let justice be done.

But then adds the critic, look to Bayreuth! Is it the German who mainly supports the great masters' cause? To the contrary, those who ought to support it, men in authority, scholars, teachers, preachers, professors, etc., to a large number turn from it. Surely the English are not the last nor the least to help keeping up these festivals. But, say some, the English are rich and can afford to take long trips, they have much money to spend. This may all be true, but so is also this fact, that the larger number of those who come from England to visit Bayreuth, come in search of æsthetic pleasure. Look also at the catalogues of German musical institutions, and again you find the English. Moreover no nation pays such salaries to teachers, no nation offers such aids to the poor that aim to secure a musical education.

Does it not follow from all this that the English people are alive, with the desire to cultivate and to enjoy music? The writer attributes the evident decline of musical culture in England to Puritanical influences. He points to the fact that in the seventeenth century music flourished in English homes and churches, until it was finally branded as sinful. In an article entitled *Puritanism and Music*, and which appeared a year or so ago in the *MUSICAL WORLD*, we pointed to this cause as well as to others, explaining why music in its full beauty could not well thrive and flourish among the early Puritans. The great English festivals are living contradictions of the oft-repeated statement, that art finds no shelter nor suitable soil for its growth on the British Isle. Look at their programmes, measure their audiences, count their expenses, notice their fidelity and enthusiasm in getting up these musical feasts, and say, if you can—that the English are not musical, or that at least they try sincerely and energetically to cultivate the art and to draw pleasures therefrom.

HISTORY OF ROMANTICISM.

IV.

The leading spirit of the German romantic school in literature was Jean Paul Richter, of whom his critics said, that he was born in the vinegar factory of satire. He was one of the main factors in the romantic movement, and did more than anyone else to turn the stream of classicism into the channels of romanticism. While he did this in the line of fiction and romance, Fichte did the same work in the line of philosophy.

To be romantic means to reach out for the unseen, to search for an ideal life, which is the counterbalance of the real. The romanticist bears a different relation to the world, from that of the classicist. The latter depends largely on the outward, on the excellency of form, the former, however, strives more exclusively after the spiritual. Realizing the discrepancies between the real and the ideal, the romanticist seeks to build up a new world, an imaginary existence, in which these discrepancies shall not exist. He longs for a

more ideal existence, hence he turns from existing things, and revels in the land of emotion and imagination, and in this he often goes to excess.

In one sense all music is romantic, especially is this true of instrumental music. Classicism adhered strictly to beauty of form, which, as its followers claimed, must be the foundation of musical art. The principles of beauty of form are demonstrated in the works of Bach, Handel, Gluck, Haydn, Mozart and Beethoven. The latter master, however, stands on the boundary line, for the romantic spirit makes itself felt in many of his wonderful productions. Criticism should always be a purifier of art, but criticisms in the earlier part of this century had degenerated. The classic idea of beauty of form was so strongly rooted, that a work was considered good, if the form merely was correct, though the ideas cast in this form were meagre and lacked originality.

The romanticists not only protested against such criticism, nay, they struck at the form itself, claiming, that it had become a chain that fettered art, and that its preponderating influence was a hindrance to progress. They claimed that all that could be expressed in the old forms had been said, and, that for this reason it must be burst like a chrysalis, in order that a new art may develop itself. The romanticists were not sticklers at questions of form, they claimed that a great soul could dwell in a homely or ill-shaped body. Reichard, the critic, in his days claimed that Haydn and Mozart were romanticists, and when comparing their works with those of Bach and Handel, he was right. When Beethoven however produced his sonatas and symphonies, the critics were forced to move Haydn and Mozart to the classic side, regarding Beethoven as a romanticist. After Weber wrote his operas and Schubert his matchless works, Beethoven was also placed among the classicists. Weber was really the first romantic composer and it was the romantic element so strongly expressed in his "*Freischuetz*," which gave this opera such a decisive victory over the classic production of "*Spontini*." It is the romantic element, both in the libretto and in the music of this opera, which made it so intensely popular in Germany, a popularity which has not died away, even to this day, despite the fact, that well nigh seventy years have passed since it was first performed. It is the romanticism which is expressed with such intensity in this opera that made it so powerful a production for the German mind, and which surrounds it so to speak, with a hedge of nationalism over which foreigners seem unable to climb. The "*Freischuetz*," it may safely be said, will only be fully understood and enjoyed by Germans. The very name of the opera seems to be beyond the capacity of other languages. Who was better qualified to feel the romantic element in Weber, than Richard Wagner? When the former's remains were brought back from England, thousands of people came to the river bank at Hamburg to welcome it, and

when the casket was lifted out of the ships hold, the spectators with an attachment to the man such as Germans only know, sang a hymn. Hear what Wagner had to say at the time when they brought the body of Weber to its final resting place: "Never did a German master live like thee. Wherever thy genius carried thee, into whatever bottomless regions of the imagination thou went, thou wert ever knitted by thy tender fibers to the German heart, with which thou didst weep and laugh like a believing child, when it listens to the legends and stories of its home. Thou couldst never betray us! See how the Britton does justice to thee; the Frenchman admires thee, but to love thee, lies only in the heart of the German. Thou art his, a pretty day of his life, a warm drop of his blood, a piece of his heart."

This paper—we mean, "*The History of Romanticism*," was originally written for the Ohio State Music Teachers Association. It was spoken of by a number of reporters, one of whom said, that he did not believe we would be sustained in our eulogy of Weber. To this we reply, that the writer of this criticism misunderstood us, he could not have taken with him a correct perception of the place which we assigned to our beloved Weber, else he would not have given expression to such criticism. We did not speak of our masters' works in the superlative, we did not place him on the highest pedestal, we spoke of him merely as the first romantic composer, as a composer who came very near to the German heart, who expressed German sentiment with unusual warmth and a good degree of intensity. We spoke of him not as a rival of Beethoven or Wagner—though the latter, no doubt had learned some things from Weber, but we spoke of him as the composer who won a decided victory over the Italian opera, and who helped to overcome the supremacy of the Italian opera in Germany, thereby giving the German opera a new impulse. We wrote and spoke as a German born critic and historian, and from that standpoint Weber, the romantic composer, is worthy of all we have said of him. And now that we publish these lines, enabling others also to judge, we ask whether or not we are right?

The "*Freischuetz*" was the opening of a new era in operatic art. Weber showed us romanticism in all its forms. In his "*Preciosa*," he portrayed Gipsy life; in his "*Oberon*," he brings before us the fairyland, in his "*Eury-anthe*" we are made to see woman worship and chivalry, while in his "*Freischuetz*," he leads us into the dense woods with their mysticisms, he brings before us the elements of the spirit world with all that which is horrible. By the side of this he pictures to us a female character, which in its day no doubt was as popular as is Gretchen in Goethe's "*Faust*." Say what you will, Mendelssohn, Berlioz and Wagner, Marschner, Spohr, Kreutzer and many others learned from this self same Weber! This weak, lame, puny little man was a host

in himself. Not only did he win a decisive victory over the Italian opera, and the foreign element in Germany, nay, with his songs he stirred his countrymen up to fight for liberty and to resist the foreign invader. Weber's early life fell into the most active period of literary romanticism. He could not escape its influence, hence his operas give utterance to the very essence of it.

Schubert, also a romanticist, lived at the same time. Like a true romanticist he dwelled in an ideal world of his own, veiled with mysticism. His works opened to us a new world. Having had but little of this world's goods, his ideal realm was to him a Kingdom indeed. Who can fail to be influenced by this great man's wonderful instrumental and vocal productions? He was a romanticist, yet in many of his works he holds strongly to the classic form, in many others he cuts lose from it. Look for instance at his great Symphony in C major. What a romantic beginning with the elfhorn—as if it were a call from the far off land of fairies. Yet notice how clear and correct is the form of the first part of this wondrous composition. The same is true of the Scherzo. The romantic spirit, however, makes itself strongly felt in the Andante, while in the last part it fairly sweeps everything before it. The composer seemed unable to tell all he had to say, all he had to reveal, all he felt, he battled with everything and thus he lengthened out the contest as if determined to win the victory in the end. What an impression must this great Symphony have made upon so romantic a spirit as was that of Schumann! What a delight must have been his, when he, after carrying the Symphony to Leipzig, he heard it for the first time. What a romance lurks out of many of Schubert's songs, and what an influence they must have exercised when many of them, then unknown in Germany, were for the first time sung on the piano, by the skillful and very romantic Liszt. Truly he was worthy of interpreting Schubert, if anyone was.

Mendelssohn with his classic education and tastes, nevertheless was a romanticist, a fact which is plainly discernable in many of his works. Yet the classic element predominates. Hear his music to the "Midsummer Nights Dream" and other of his great works, and say whether he had escaped the romantic spirit of his times. Yet in many of his writings he was a classicist, and how could it be otherwise in a man who was trained by a Zelter and who reveled in Bach.

Robert Schumann breathes the purest atmosphere of romanticism. He was a diligent reader of Jean Paul Richter, of Hoffman and other similar writers. Their literary productions powerfully influenced his mind, while Schubert and Chopin filled his soul. Most musicians find it very difficult to enter Schumann's ideal world, but he who once has been domiciled there, is sure to be a Schumann worshiper. It is a remarkable fact that but few musical classicists were literati, while the

romanticists may point to Schumann, Weber, Liszt, Berlioz, Wagner and others, all of whom wielded the pen, yes, most of them with great effect. Schumann gathered around him kindred spirits who styled themselves David's buendler. It was in the earlier career of his life that he started the *Neue Zeitschrift* in which he began a warfare against the classic school and in behalf of progress. He was a romanticist, but his school is known under the distinctive title of New Romanticists. Schumann broke with the past and early he began a contest in the fields of music which reaches into our own times. Not only did he carry on a war against classicism, nay, he revolutionized criticism. Read his works, entitled "Music and Musicians," so ably translated by Mrs. Fanny Raymond Ritter. What a freshness of style, what vivacity and originality one meets with in those newspaper articles. Compare them with the style of the average criticism, such as appeared in the Leipzig *Allgemeine* or the *Casella* and notice the vast difference. How he made the dust fly as he knocked against the powdered wigs of the Philistines, those who were opposed to progress, and held to the supremacy of musical form and theoretical rules. How they looked in amazement at the daring of this young David, as he flung whole hands full of pebbles at the classic Goliaths! One can hardly overestimate the good Schumann has done to musical criticism of his own times. He always welcomed the new and the good, no matter from what quarter it came. He always looked first to the spirit and next to the form. Read, if you please, his interesting article, entitled an Op. 2, in which he made the world of music acquainted with Chopin. This splendid bit of writing seems to have strayed into the columns of the Leipzig *Allgemeine*, it appears in its columns like a youthful face by the side of those of old gray beards. It seems to be the very standard on which is written the motto, "Excelsior." What an enthusiast this Schumann was, and yet how he calmed down as he grew older. This youthful spirit, aided by able minds, fairly hewed a path for the new, he dealt blows to the right and the left, until old rules began to crumble and new ones were pounded into old heads. Only those who lived at that period can form an opinion of the confusion as well as the bitterness of spirit that was caused in the world of music by Schumann and his friends, and so only those who lived during the periods of Wagner's struggles can form a correct estimate of the intense bitterness that was engendered by the new ideas he advanced. Read Schumann's writings however, and you can still hear the echo of his bugles and drums, and though you may no longer see the smoke of the battle, yet you can easily discern its odor. With Schumann, begins a new era, a work which was finally carried to greater completion, under such men as Berlioz, Liszt and Wagner.

Having given a history of the development of romanticism in musical art, we may therefore stop here, for the romanticism of Liszt

and Wagner deserves to be treated by itself. We can, however, not close without saying at least a few words about Chopin. When he came to Paris romanticism had already made strong inroads into the fields of French literature and, as Liszt says, romanticism was the order of the day. The new was not without its powerful enemies. Says a writer, "Those who saw the flames of Genius devour the old worm-eaten skeletons, attached themselves to the musical school of which the most gifted, the most brilliant, the most daring representative, was Berlioz; Chopin joined this school. He persisted most strenuously in freeing himself from the servile formulas of conventional style, while he earnestly repudiated, the charlatanism which sought to replace the old abuses only by the introduction of new ones."

How much might not be said of the great influence of this romanticist! Who has not yielded to the charms of his works? How often is he misunderstood and falsely interpreted? How often is he injudiciously used in the work of musical education? How many turn Chopin's noble sentiments into mere sentimentalism? How much pure delight has been afforded by his beautiful works, and what a daring original and for all most tender and womanly spirit was his.

We believe in the romantic as well as the classic elements in art and literature. We are friendly to the classic, for its beauty of form brings us great and clear cut ideas, we are friendly to the romantic, if its ideas are not expressed in chaotic and formless phrases and periods, if these ideas are more than a mere catching at new forms, new chord combinations and melodic effects. We advise students to be friendly to the old as well as the new, to the classic as well as the romantic. We would however lay it down as a rule for those who follow the work of musical education, never to cut lose from the classic works of the earlier masters. No matter how much we may love the modern, no matter how readily our imagination may yield to the romantic spirit of art, still the study of classic works is a necessity which no musical educator can discard. When students have gone great ways in the roads of romanticism, it will always be found beneficial to return to the measured forms of a Bach, to the self-restrained sentiments of a Beethoven. On the other hand we do not agree with those who cannot see beyond a Mozart or a Beethoven, those who fall into spasms when praises are offered to modern writers. Study the good wherever it is found, welcome the works of all good writers, no matter from what school or country they come.

Be a cosmopolitan in your views and practices. Use also the good works given us by our native composers, encourage them in every way, help to build up art in our midst, but not simply because we, as Americans, wish to rival other nations, but simply because we wish to create a new domicile, a new home for art in this young country, because we wish our people to become musical and because we desire them to derive all those benefits from this art which it is designed to bestow. Let us use the works of American writers not merely because they are American productions, but because they are works that deserve to be that are worthy of our attentions.

Educational Hints.

TO TEACHERS, PUPILS AND PARENTS.

3231.

He who with bold and skillful hand sweeps o'er
The organ keys of some cathedral pile,
Flooding with music vault and nave and aisle,
While on her ear falls but a thunderous roar—
In the composer's lofty motive free,
Knows well that all that temple vast and dim
Thrills to its base with anthem, psalm and hymn,
True to the changeless laws of harmony.
So he who on these changing chords of life,
With firm, sweet touch plays the Great Master's
score

Of Truth and Love and Duty evermore,
Knows too, that far beyond this roar and strife,
Though he may never hear, in the true time
These notes must all accord in symphonies sub-
lime.

—Anna Lynch Rotta.

3232. Waste neither words nor time.

3233. Better be a moral man, than the best
musician in Boston or Chicago.

3234. Never sink beneath professional dig-
nity, nor rise above modesty and artistic sim-
plicity.

3235. As teacher, never discourage! Build
up, impart new life wherever you can. Do
not tear down and crush out aspirations.

3236. The way in which a correction is
made has much to do with its effectiveness.
Watch the tone of your voice and the look of
your eye.

3237. We say men are accountable to God
for the use of their means. Likewise teachers
and editors are accountable for the use they
make of their talents and of the arts.

3238. Do not get angry at your piano when
making mistakes. Do not strike the keys im-
patiently because you failed to play correctly.
Remember you yourself are to blame. If
there is some striking to be done, strike your-
self.

3239. Many teachers regard work as a pun-
ishment, a task that causes them to moan and
to fret. Why are you in the world? Surely
not for the purpose of idling away your time.
To work and to do something for the progress
of mankind, that is a great privilege. If
teaching is a task, quit it, and try something
else. But if you are unwilling to do anything,
then you hardly deserve to live.

3240. Some peoples hearts and minds are
like shrivelled up, yellow parchments. It is
impossible to write intelligently on them, much
less possible is it to draw some artistic design
on the rough surface. They must first be
smoothened out and bleached, before they can
be beautified, and this preliminary educational
process of smoothening out often requires a
great deal of time and patience. Some hearts
and minds, however, can never receive a
smoothened surface on which to make pure art
impressions.

Editorial Briefs.

Bordeaux, in France, gave Wagner's "Lohen-
grin."

Ambrose Thomas is engaged in writing a new
opera.

Count Zichy, the left-handed pianist, concertized
in Berlin.

And now Munich puts up a tablet at the house
where Wagner once lodged.

Prof. Schaber, of Berlin, has been commissioned
to complete the Wagner monument for Leipsic.

Herr Siegfried Ochs, of Berlin, has lately secured
the manuscript of Weber's famous concert stueck.

The Parisian pianiste, Clotilde Kleeberg, is just
now engaged in a grand concert tour through
Europe.

The musical festival at Leeds, England, was a
great success, and Sullivan gave satisfaction as
director.

A Rubinstein Jubilee Festival was held in St.
Petersburgh on the 30th of November and 1st of
December.

Since the beginning of 1888 no new work has
been given in the Grand Opera of Parsi. So says
the *Guide Musical*.

It is wonderful what an attachment to Lortzing
there is still felt in Germany. Hamburg gave
recently all his operas.

Liszt's oratorio, "St. Elizabeth," is to be turned
into an opera, and will be given at Vienna under
the direction of Herr Dr. Richter.

Vienna will next summer enjoy a musical festi-
val, at which 15,000 German singers will par-
ticipate. Great preparations are being made.

At Schwelm 400 pianos were destroyed in a fac-
tory by fire. Yes, we know what becomes of new
pianos, but what is the end of the old ones, that is
a question?

At the unveiled of Weber's monument next
summer, it is expected that a two days festival
will be held, the programme of which will contain
"only" Weber's works.

The valuable manuscript of Mozart's "Don
Juan" will become the property of the Paris Con-
servatory after the death of its present owner,
Mme. Paulina Viardot.

The Oberlin, O., *Record* publishes weekly a page
of musical news and essays. They are well written
and no doubt are diligently read by the musical
students at Warren Hall.

The last meeting of the Guild of Meistersingers
was held fifty years ago last October 21. Their
entire property was given to the Ulm Liederkrantz,
who is to see to the safe-keeping of the many
interesting relics.

The Carl Rosa Company has secured the right of
performing Wagner's operas in England. Of
course "Pacifal" is excepted. None of Wagner's
works can now be performed in England without
permission from this company.

Teresa Carreno, the American pianiste, gave a
concert in Berlin on the 18th of November, and
surprised everybody with her powers. Otto Less-
mann says that for years he has not heard such
playing. Score one for America.

Genoa celebrated Verdi's fiftieth anniversary as
a composer on the 17th of November. A new
music school has been founded, which is to be
known as Verdi Conservatory. The city also pre-
sented him with a gold medal. Well deserved.

A musical organization has lately been started
at Williams College, Mass., under the name of
Karl Merz Club, the aim and object of which is to
cultivate pure art. Messrs. Chas. Austin and Oscar
Moore are the originators of the Club. The faculty
have promised their aid. Success to you boys.

Christian Sinding, a Swedish composer, has writ-
ten a concerto in D for the piano, which was
produced at the Philharmonic Concert in Christi-
ana. Grieg heard the new work, and was so
charmed with it that he embraced the young com-
poser, and asked the orchestra to play a *fanfare* in
honor of the new concerto.

Madame Minnie Hauk has been presented with
the "Cross of Merit." At Schwerin the Grand
Duke sent her his gold medal for "Art and Sci-
ence." Since then the popular Carmen has been
singing to crowded houses at Leipsic, where she
will for the first time undertake the part of Mis-
tress Ford in Nicolai's "Merry Wives."

Mlle. Marie Geselschap, who has just made her
debut in New York as a pianiste, is Dutch by birth,
having been born in Batavia, East Indies, of a
family distinguished for the artistic gifts of its
members, among whom is Prof. Geselschap, the
painter of the "Ruhmeshalle" in Berlin. Mr.
Nikisch has engaged her to play with the Boston
symphony orchestra December 5 in Worcester, and
in January in Boston.

Nessler's "Trumpeter of Sikkigen" has been
played at the Alhambra, Brussels, but it does not
appear to have "caught on" with the public of
that city. It is stated that the audience were only
saved from utter weariness by laughing immoder-
ately at the situations which the composer meant
to be serious. "The Mikado" is to come on shortly
at the same theater. Possibly the good folk of the
Belgian capital may take it *au grand sérieux*. In
any case they ought not to be *ennuye* by "The
Mikado."

Miss Agnes Huntington, a contralto who has
made such an enormous success as Paul Jones in
London, now has the honor of having three distin-
guished men engaged in constructing a new opera-
etta for her especial use. Bisson is writing the
libretto, and Planquette the music, and Burnand,
the editor of *Punch*, is putting Bisson's French
into English. Miss Huntington has just signed a
new lease with the Prince of Wales Theater at a
salary said to be the highest ever paid in the
annals of comic opera in London.

When Mendelssohn's funeral services were held
in Leipsic, which took place on a Sunday, the
request was made of the authorities that the
theater be closed on that evening. The answer
was, that no matter how great the man was, there
are thousands in Leipsic for whom Mendelssohn
never lived, and who therefore are in no wise con-
cerned in his death. The authorities could not
make up their mind to deprive the people of their
Sunday recreation, but promised to play a serious
piece! And this transpired only about forty years
ago in the classical Leipsic, with its Schumann,
Moscheles, Hauptmann, David, Reinecke with its
Gewandhaus, Conservatory, etc. Verily any
American city would have shown more sympathy.

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—LIST OF CONTENTS:—

Algonac Waltz.....Putnam
Always Joyful Galop.....Fahrbach
Arm in Arm Polka Mazurka.....Strauss
Annie Waltz.....Bendix
Awfully Clever.....Arr. from Hunt
Babil and Bijou Quadrille.....Riviere
Beautiful Blue Danube Waltz.....Strauss
Bella Waltz.....Lamothe
Bethrothed Waltzes.....Muller
Bicycle Galop.....Mollenhaupt
Boccaccio Waltz.....Suppe
Breeze of the Night Waltz.....Lamothe
Bric-a-Brac Polka.....Coote
Bridal Chimes Grand March.....Mack
Charlie is my Darling. (Old Jacobite Air).....
Chilprice Quadrille.....Godfrey
Clear the Track Galop.....Strauss
Cricket Waltz.....Mack
Down in a Coal Mine.....
Ella Schottische.....Livingston
Festival Galop.....Coote
Flowers of St. Petersburg.....Resch
Forever and Forever Waltz.....Tosti
Good-bye Charlie.....
Happy Hearts Waltzes.....Schleiffarth
Harlequin Galop.....Coote
Heel and Toe Polka.....Faust
Holiday Festival Waltz.....Macy
Holiday Quadrille.....Carey

Home, Sweet Home.....
If Ever I Cease to Love.....
Il Bacio Waltz. (The Kiss).....Arr. by Brainard
Just Before the Battle, Mother.....Arr. by H. E. K.
Kirmess Parade March.....Puehringer
Love Among the Roses.....Arr. by H. E. K.
Love's Recollection Waltz.....DeAnguera
Manitou Daisy Waltz.....Putnam
Manola Quadrille.....Arr. by M. J.
Marching Thro' Georgia.....
Mother Says I Must'nt.....
Morning Dew Schottische.....Snow
Newport.....Persley
Original Lancers Quadrille.....
Pendulum Schottische.....Wrinkler
Ripple.....Sidney
Royal Marionettes Polka.....Streabog
Sounds from St. John, (Polka Staccato).....Brainard
Ten Thousand Miles Away.....
Lament of an Irish Emigrante.....Arr. by Grobe
Tramp, Tramp, Tramp.....Root
Verona Berlin. (Latest Society Dance).....Jones
Virginia Reel.....
Waltz Lancers.....Wrinkler
Wedding Bouquet Polka Mazurka.....Drane
William Tell.....Arr. from Rossini
Yorke. (One Heart, One Soul).....Arr. by Warren

—NOTICES OF THE PRESS.—

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The latest success in society dances is "The Verona Berlin." It will be found in the PARLOR DANCE FOLIO, together with all the popular dances of the day. This volume contains 160 pages and is sold at the low price of 50 cents.—*Times*.

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Love's Slave Gavotte.....
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Queen of the West Quickstep.....
Red Bandana March.....
Remembrance Cavotte.....
Rintelman's Grand March.....
Sailing.....
Song and Dance Medley—"Rosebuds in the Garden," "Spider and the Fly," and "New Coon in Town.".....
Sounds from Atar Waltzes.....
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Andante.....	Hayden	Maryland my Maryland.....	
Andante.....	Beethoven	Merry sleigh-ride waltz.....	Pendergrass
Annie Laurie.....		Norwich grand march.....	Coe
Arkansaw traveler.....		Off in the stilly night.....	
Bonapartes retreat from Moscow.....	Schell	Over the summer sea.....	Rigoletto
Beggar student waltz.....	M. C. J.	Peck's bad boy polka.....	Heller
Bessie's favorite rondo.....	Merz	Pestal's melody.....	
Beethoven star waltz.....	Merz	Parlor queen march.....	Lampard
Bring flowers.....		Peaceful dreams--andante.....	
Bounding billows.....		Romance for parlor organ.....	Merz
Blue-eyed Mary.....		Rousseau's dream.....	
Bould soger boy.....		Song without words, No. 1.....	Zundel
Charity.....	Glover	Song without words, No. 2.....	Zundel
Cujas Animam.....	Rossini	Sweet Kathleen's lament.....	Merz
Centennial march.....	Merz	Siegel's grand march.....	Martin
Coon schottische.....	Dressler	Stella Mia waltz.....	Agriette
Dawn waltz.....		Sailing march.....	M. J. C.
Dream waltz.....	Beethoven	Song without words.....	Cushman
Dearest spot on earth.....	Wrighton	Spirit waltz.....	Beethoven
Forever and forever waltz.....	Tosti	Sontag's waltz.....	Herz
Francesco march.....	Wallenhaupt	Salute a-la-France.....	
Flying deer.....	Hecker	Shells of ocean.....	
Girl I left behind me.....		Schubert's serenade.....	
Galopade quadrille.....	Huntton	Stolen kisses--Gavotte.....	Schleiffarth
Gertrudes dream waltz.....	Beethoven	Spider and fly polka and waltz.....	Eastman
Golden anniversary.....	Schleiffarth	See-saw waltz.....	Rosabel
Glory hallelujah march.....		Soldiers dream march.....	Brown
Gaily the troubador.....		Silver Lake waltz.....	
Hours there were.....		Star spangled banner.....	Hecker
Happy May rondo.....	Merz	The flying deer.....	Warren
In years I pine for thee.....	Lombardi	The little fisher maiden waltz.....	Wollenhaupt
In the mountains.....	Morelle	The dearest spot on earth.....	Wrighton
In rank and file.....	Lang	The bould soger boy.....	
Japonica waltz.....	Beethoven	'Tis home where'er the heart is.....	
Java march.....		The girl I left behind me.....	
Katie darling.....	Belini	The star spangled banner.....	Auber
Long, long weary day.....		Three tyrolean airs.....	
Le Desir waltz.....	Beethoven	The Arkansaw traveler.....	Balfe
Linden waltz.....		Then you'll remember me.....	Beuter
Little fisher maiden waltz.....	Warren	The merry skaters valse.....	Weber
My major general's march.....	Merz	Violet waltz.....	Mollenhaupt
Molloy's dream waltz.....	Reissger	World's exposition march.....	Schleiffarth
Miserere.....	Verdi	Washington's grand march.....	
Marching thro' Georgia.....	Mack	We've lived and loved together.....	Warren
Musical snuff-box waltz.....	McDonald	Woodland warblings waltz.....	
Merry skaters valse.....	Beuter	Yankee Poodle.....	
Mary's dream waltz.....	Orlitz		
Moonlight mazurka.....	Brainard		

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ADELINE.



A LOVE SONG.

Poem by G.W.

FOR CONTRALTO OR BARITONE.

Music by J. R. CAMPBELL.

Moderato con grazia.

The rose that blushes in the light,

Con Ped.

The queenly li - ly proud and tall, The vio - let sly - ly hid from sight, All

espress.

these are fair - I love them all, I love, I love them all.

*Ped Ped **

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SOPRANO OR TENOR.

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amoroso.

But none so fair to me, I ween.....

As

rall.

a tempo.

marc.

Ped

** Ped*

Adeline!

But none so fair to me, I ween As Adeline, Sweet

colla voce.

Ped

** Ped*

Ad - - e - line!.....

m

Ped

The song of birds in summer bowers,

rall pp

Ped

gva

The music of the water-fall, The balm-y breath of fragrant flowers, All

poco rit.

Ped * *Ped* *

these are sweet I love them all, I love, I love them all,

con dolcezza.

Ped * *Ped* *

But none so sweet to me, I ween..... As

rall. *a tempo.*

Ped *

Adeline! But none so sweet to me, I ween... As Adeline, my

f *sf* *tenuto.*

Ped * *Ped* *

affet.

Ad - - - e - line!

Ped

Poco piu mosso.

For myriad smiles are in her eyes,

rall pp

mf

A wealth of kisses in her lips, And countless ro - sy blushes rise And

mf

rit - - - *en* - - - *uto.*

flush her dainty fin - ger tips,

And flush her dainty fin - ger tips.

3

con amore.

Ah! none so sweet and fair, I ween.....

As

rall.

a tempo.

Ped

*

allarg

Adeline,

Ah! none so sweet

and fair, I ween,

As Adeline,

dear

f *col canto.*

Ped

* *Ped*

*

molto espress.

Ad

e - line!.....

pp

Ped

*

Ped

*

Ped

*

SPANISH DANCE

Nº 1.

SARABANDE.

Arranged from the Original for Violin and Piano.

W. C. E. SEEBECK.

Op. 52.

Moderato.

p
crescendo poco.
Ped * *Ped* * *Ped* * *Ped* *

p.
f *staccato* *molto leggero.*

Ped *

Ped *

First system of musical notation. The treble clef staff begins with a melody marked *mp* (mezzo-piano). The bass clef staff provides harmonic support. A *Ped* (pedal) instruction with an asterisk is placed below the bass staff. The system concludes with two measures of triplets in both staves.

Second system of musical notation. The treble clef staff features a triplet in the first measure. The bass clef staff has a *p* (piano) dynamic marking. A *cres* (crescendo) marking is present in the fourth measure of the bass staff.

Third system of musical notation. The treble clef staff contains a *f* (forte) dynamic marking. The bass clef staff continues the harmonic accompaniment.

Fourth system of musical notation. The treble clef staff has a *cres* (crescendo) marking. The bass clef staff begins with a *mf* (mezzo-forte) dynamic marking.

Fifth system of musical notation. The treble clef staff includes a *f* (forte) dynamic marking and a *sfz* (sforzando) marking. The bass clef staff features a *f* (forte) dynamic marking, a *molto marcato* instruction, and a *sfz* (sforzando) marking. A *con 8va* (with 8th octave) instruction is written below the bass staff.

Piu moderato.



First system of musical notation. The treble staff contains a melody with slurs and accents, marked *p* and *la melodia ben cantabile.* The bass staff provides harmonic accompaniment with chords and moving lines. The tempo is *Piu moderato.*



Second system of musical notation. The treble staff continues the melody, ending with a *rit.* marking. The bass staff continues the accompaniment. The tempo is *Piu moderato.*



Third system of musical notation. The treble staff features dynamics *pp* and *p*. The bass staff continues the accompaniment. The tempo is *Piu moderato.*



Fourth system of musical notation. The treble staff includes the marking *poco cres.* The bass staff continues the accompaniment. The tempo is *Piu moderato.*



Fifth system of musical notation. The treble staff includes dynamics *f*, *dim*, and *pp e leggerissimo rit.* The bass staff continues the accompaniment. The tempo is *Piu moderato.*

Cantabile.

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and accents. Bass staff has a harmonic accompaniment. Dynamic marking *mf* is present.

Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the harmonic accompaniment. Dynamic marking *f* is present.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and accents. Bass staff has a harmonic accompaniment. Dynamic marking *p* is present. Tempo marking *a tempo.* is present. Performance instruction *poca rit.* is present.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and accents. Bass staff has a harmonic accompaniment. Dynamic marking *f* is present. Pedal marking *Ped* is present. A small asterisk *** is present.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and accents. Bass staff has a harmonic accompaniment. Dynamic marking *mp* is present. Performance instruction *marcato.* is present.

First system of musical notation. The treble staff features a series of chords with triplets of eighth notes, marked with a '3' and a slur. The bass staff provides a harmonic accompaniment with chords. Dynamics include *f* (forte) in the first measure and *p* (piano) in the fifth measure.

Second system of musical notation. The treble staff continues with chords and triplets. The bass staff has a *cres* (crescendo) marking in the second measure. The system concludes with a *f* (forte) dynamic in the fifth measure.

Third system of musical notation. The treble staff features chords with triplets and slurs. The bass staff includes a *mf* (mezzo-forte) dynamic in the third measure and a *cres* (crescendo) marking in the fourth measure.

Fourth system of musical notation. The treble staff includes a triplet of eighth notes marked with an '8' and a slur. The bass staff features a *f* (forte) dynamic in the third measure, followed by *sfz* (sforzando) in the fourth measure. The final two measures are marked *f* *molto marcato.* and *f* *sfz*. The instruction *con 8va* (with 8th octave) is written below the bass staff in the final measure.

AS OF OLD.

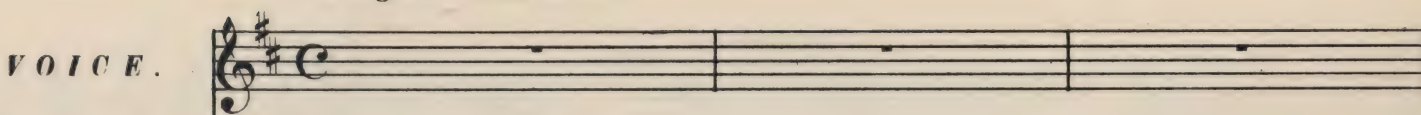
SONG.



ANTON STRELEZKI.

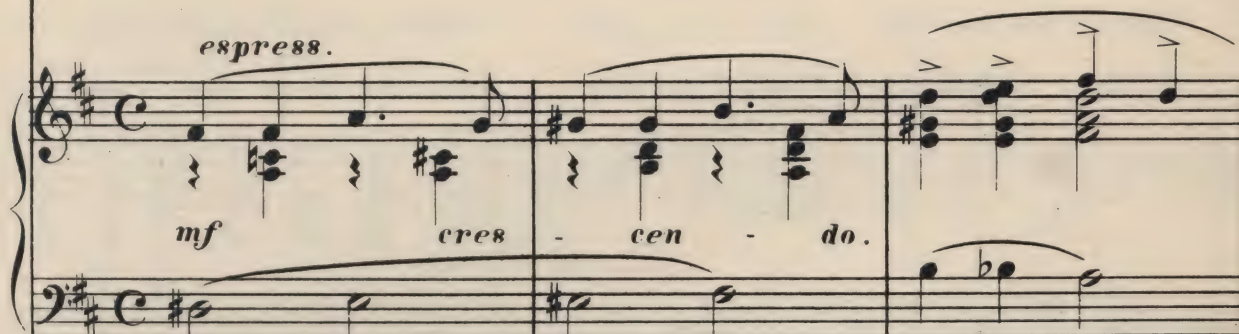
Allegretto con moto.

VOICE.



espress.

PIANO.



Con Pedale.

mp molto espress.



1. As of old the boat-house stands.,

2. Time and tide may change and turn....,

a tempo.



dim *mp* *cres*

Looking down the rush-ing weir, Where we waved our ling'ring hand,
Tears and shadows move and fall; Winds may with-er, suns may burn,

dim *mp* *cres*

mp *cres.*

Where we parted yes - ter year; Others meet where once we met....,
Love is stronger than them all; Love can make our wait-ing sweet..,

mp *cres.*

ten. *ten.*

mf *cres.* *f* *appass.* *rall.*

Oth - ers sev - er and are gone; Some re - mem - ber,
I shall see your face one day; Part - ed ways at

mf *cres.* *f* *ten.* *rall.*

ten.

a tempo.

mf *mp* *p* *cres.*

some for-get, But the riv - er still flows on, But the
length shall meet, And our hearts be join'd for aye, And our

rall.

dolce.

rall. *a tempo.* *mf*

riv - er.... still flows on.
hearts be....join'd for aye.

dolce.

p *pp* *ppp*

Fine.

Ped *Ped*

BITTE.

(PLEASE.)

STEPHEN A. EMERY. Op. 13. No 7.

Moderato.

mf *Ped.* *Ped.* *Ped.*

Ped. *Ped.* *Ped.*

f *Ped.* *p* *Ped.* *mf*

Ped. *p* *Ped.* *f* *Ped.* *p*

First system of piano music. The treble staff contains a series of eighth-note chords with fingerings 4, 3, 4, 3, 4, 3, 2, 4, 5, 4, 3, 2, 4, 5. The bass staff features a descending eighth-note scale with a 7-finger fingering. Pedaling and dynamics are indicated below the bass staff: *Ped.*, ** cresc.*, *Ped.*, ***, and *Ped. dim.*

Second system of piano music. The treble staff continues with eighth-note chords and fingerings 1 2 3 4 2 1 2, 8, and 5. The bass staff has a descending eighth-note scale with fingerings 1 6 and 1 3. Pedaling and dynamics are indicated below the bass staff: ** Ped. p*, *Ped. mf **, and *Ped. * p*.

Third system of piano music. The treble staff continues with eighth-note chords. The bass staff has a descending eighth-note scale. Pedaling and dynamics are indicated below the bass staff: *Ped. **, *Ped. * p*, and *Ped. * cresc.*

Fourth system of piano music. The treble staff continues with eighth-note chords. The bass staff has a descending eighth-note scale. Pedaling and dynamics are indicated below the bass staff: *Ped. * f*, *Ped. dim.*, and ** Ped. **.

To Mr. J. H. HAHN.
Detroit, Mich.

MOSAICS.

Nº 1.

ANDANTE CANTABILE.

WILSON G. SMITH.
Op. 36.

p

rit.

cres

ritard.

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 Lay Me Down and Save the Flag..... Geo. F. Root
 Little Major..... Henry C. Work
 Marching on to Richmond..... E. W. Locke
 Marching on to Victory..... Carl Herman
 Marching Through Georgia..... Henry C. Work
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 Maryland, My Maryland..... James R. Randall
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Stars and Stripes, the Flag of the Free..... Frisbie
 Star Spangled Banner..... Key
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 Take Your Gun and Go, John..... H. T. Merrill
 That Rugler..... A. E. Blackmar
 The South Shall Yet be Free..... John H. Hewitt
 The Volunteer..... Harry Macarthy
 They Have Broken Up their Camps..... Geo. F. Root
 The Young Volunteer..... John H. Hewitt
 They Rest in Peace..... Collin Coe
 'Tis Finished, or Sing Hallelujah..... Henry C. Work
 To Canaan..... C. S. Brainard
 To-Day This Hallowed Place we Seek..... J. R. Murray
 Tramp, Tramp, Tramp, or the Prisoner's Hope,
 Geo. F. Root
 Tread Lightly, Ye Comrades..... Mrs. F. L. Bowen
 Uncle Joe's Hail Columbia..... Henry C. Work
 Unhappy Contraband..... Will S. Hays
 Union Forever for Me..... Will S. Hays
 Union, God Bless It Forever..... Beckel
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 Wake, Nicodemus..... Henry C. Work
 Washington and Lincoln..... Henry C. Work
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 We are Coming, Father Abraham, 600,000 More,
 A Volunteer
 We are Coming, Father Abraham, 300,000 More,
 Adams
 We are Coming from the Cotton Fields..... Wallace
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 Wearing of the Grey.....
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 Wounded Boy of Kenesaw..... J. P. Webster
 Yankee Doodle..... Arranged by Collin Coe
 You are Going to the Wars, Willie Boy..... Hewitt

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			Mendelssohn

World Letters.

BY K. Z.

St. Paul.

Was there a musician with the name of St. Paul? Please favor me with an answer through the WORLD letters and satisfy at least one READER.

There was a Saint Paul, who was famous as a maker of violins. His instruments were small in size, but had a good tone. He lived in Paris about 1650.

—o—
"Erlking."

BUFFALO, N. Y., November.

Mr. Editor:

I am studying Schubert's "Erlking," and would like to know whether I should assume a different voice when singing, the part of the father, the king and the child. A hint from you will be gratefully accepted. Truly yours, A READER.

The music as Schubert wrote it, expresses the three characters, and all you have to do is to follow that music with its expression marks and to enter into its spirit as well as that of the poem. Observe how differently the composer has treated the several parts, giving to the melody sung by the father assurance, to that sung by the king, enticement, while that of the child, expresses fear and terror. If ever a composer studied a poem and took in its full meaning, that composer was Schubert, when he wrote his "Erlking." What masterly skill he has displayed in the arrangement of the several parts—he has pointed out the way for you to follow, so plainly that you cannot err. Put yourself in imagination into the scene as described and endeavor to feel the force of the dramatic situation. If you have thus been impressed, you will also, by following the composer, find the proper expression. There is therefore no need of a change of voice. K. Z. remembers playing the accompaniment of this song for a person, and he was so fully impressed with its dramatic force, that the whole picture became a living one. He felt, as if he himself were escaping from the spectre, and when the child cried out for the third time, he said loud enough to be heard and with an irresistible force, "Hurry on, hurry on." Feel the song, live yourself into it, and if you have sufficient voice and dramatic force, you will also find the proper means to convey the feelings of the great composition.

Prices of Composing Operas.

INDIANAPOLIS, IND., December 1, '89.

DEAR SIR:—One of my pupils lately asked me what a master like Mozart received for writing operas. I could neither answer the question, nor could I gather the desired information hereabouts. So you see I come to you, the living encyclopædia—the information bureau for your many readers. Truly, H. Y. Z.

Had you looked into Jahn's very excellent and full biography of Mozart, you would have found the desired facts, but then the next question is where could you find it in Indianapolis? The author states that:

"In the Registers of Accounts of the Vienna Theater, we read, for 1788-1789, page 45:

"Paid to Ponte (Lorenzo), for writing the book of 'Don Giovanni, 100 florins."

And little further on, (page 47):

"Paid to Mozart (Wolfgang), for composing the music of 'Don Giovanni,' 225 florins."

Think of it 225 florins—for such an opera as "Don Juan!" The unsavory libretto certainly

ought at this rate not to have brought 100 florins. But then if Mozart had been as much of a world man as Ponte, he might have received more for his immortal musical production. This sum would not purchase the manuscript now. Poor Mozart! It makes one feel sad to know how he was imposed upon. For his immortal "Magic Flute" 100 ducats were paid by Schikaneder, the manager of the Imperial Theater, who made a fortune out of the opera. The popularity of the work was very great, for in the month following its first performance—it was first given on the 30th of September, 1791) it passed twenty-four times over the boards, and on the 23d of November, 1792, it had been played 100 times. But then both Mozart and Schikaneder are dead, and it is hardly worth while to say much about their business relations. Still, as long as men will be interested in Mozart and sympathize with him in his sufferings, that long will they express contempt for the meanness of the theater manager, Schikaneder.

—o—
Bratsche.

WHEELING, W. VA., December 1, 1889.

Mr. Merz:

DEAR SIR:—Pardon me for adding to your labors, for you must have an immense task in answering the many questions that are sent to you. Wishing to know what sort of an instrument a Bratsche is, and having no other sources of information at my command, I call on you for an answer. Accept of my thanks in advance. PAN HANDLE.

Bratsche is the purely German name for a species of the violin family, known as the viola. It is an instrument which was made as long ago as the sixteenth century, and which is in shape much like the violin, only it is larger and flatter, yet despite its larger size, it is played under the chin, just like the violin. The latter represents the soprano voice, the viola, however, represents the alto, hence it is often called alto-violin. Its strings are tuned five tones lower than those of the violin. The latter instrument stands thus:

g d a e
The viola is tuned as follows:
c g d a

While the alto-violin is usually and mainly used in the performance of chamber and orchestral music, it is also here and there introduced as a solo instrument. Its tone, however, has a peculiar nasal character, and this is always against it, when it is used as a solo instrument.

There were used string and bow instruments even as late as last century, which passed under the collective name of viols. They were different instruments from the one you enquire about. Many writers say that they are one and the same, but such is not the fact. There were two kinds of viols, those that were played like the violins, by holding them under the chin, while others were played like the cello. They differed from the violin family in the shape of the F holes, in the number of strings and their mode of tuning, as well as in the shape of the body. No doubt, however, that many of the old viols were changed into violas when that instrument once became a permanent part of the orchestra.

—o—
Sarasate.

WESTCHESTER, PA., November 31, 1889.

The undersigned would like to know a little about Sarasate, the violinist, who is giving concerts just now in this country. Please don't publish my name. Truly yours, DUFFY.

Pablo de Sarasate, the celebrated violin virtuoso whose name according to his own state-

ment is Pablo Martin Meleton Sy. Navascues, was born on the 10th of March, 1844, at Pamplona, Spain. In many sketches, Christ-mas, 1846, is said to have been his birthday, and Saragossa the birthplace, but this is false. His father was a bandmaster in the Spanish army and young Sarasate therefore grew up in a musical home. When only four and a half years old he already played the violin and as the father began to realize the boys' gifts, he procured for him the best teachers Madrid could afford. When only ten years old he played already at the Spanish Court, on which occasion he won the good will of Queen Isabelle, who made him a present with a genuine Stradivari violin—nay more than that, she sent him to the Conservatory in Paris, where he studied from 1856-59, under Alard. Already in 1857 he gained the first prize of his class, and after that he won one prize after another, and thus became the lion among all violinists of the Conservatory. Having established his reputation in his native country he extended his concert tours over France, England, Germany and America, everywhere meeting with praise and applause. He appeared at the Crystal Palace in London in 1861. Since then royal and imperial orders have been conferred upon him by every monarch of Europe. Sarasate played in this country twenty years ago, before his fame spread, and very few will remember him. Salo wrote for him his violin concerto, Bruch wrote for him his second concerto and his Scottish fantasia. He is one of the greatest violin players, with wonderful technic and with an enticing charming style. Of course the Spanish people having not many distinguished artists to boast of in the fields of music, make a great deal of their Sarasate. In New York several hundred Spanish American residents went to the Victoria Hotel and shook hands with their now famous compatriot. The Seventy-first Regiment band played some selections of Spanish and American airs, and what remains of the original troupe of Spanish students thrummed their mandolins in sentimental tribute to Sarasate.

If it is at all possible for you to hear this master violinist by all means do so.

—o—
Paganini Violin.

FT. WAYNE, IND., November 11.

Mr. Karl Merz:

DEAR SIR:—I am an amateur violin player, who hasn't much time to read, nor much money to buy books with. I address you therefore, knowing that you can and will give me the information I am anxious to have. What I wish to know is this: What sort of a fiddle did Paganini play on? Tell me something about it. It must have been a wonderful instrument if it pleased him. To whom did he leave it after his death? I will look for an answer in the WORLD letters. W. W.

The violin which Paganini liked best among all his instruments was a Guarneri del Jesu. It was dark red in color, and according to the label was made in 1742. This instrument was the gift of a French merchant and amateur, with the name of Sivron. When yet quite young and on his first concert tour, the artist, for lack of parental restraint, indulged in all manner of excesses. One day, while about to give a concert in the city of Lucca, he found himself without a violin, for he had pawned his in order to pay a gambling debt. It was under these circumstances that the French merchant, above mentioned, offered to loan him his Guarneri del Jesu, which Paganini used on that occasion. His playing so electrified the enthusiastic Frenchman, that when Paganini returned the violin, he refused to take it back, saying, that he would not dare to

desecrate the instrument after Paganini had touched it with his blessed hands.

This instrument the Italian maestro loved dearly and he guarded it, like the apple of his eye. After his death, his son, Achille, donated it to the city museum of Genoa, Paganini's native city. It is now stored away in a glass case in the Sala Rosa de Municipio of Genoa, where it has been kept since July, 1851. On the scroll is fastened a card on which may be seen the seal of Achille, and beneath it are written these words: Violino di Nicolo Paganini. On the neck of the instrument is fastened a card, stating that this is Paganini's violin, a fact which is testified to by fourteen Notary Public and the seal of the city of Genoa. Since 1857 the violin has been five times removed from its glass case, but only once was it used, since the maestro laid it aside never to touch it again. That was on the occasion of a musical given by the Duke of Aosta, when Paganini's favorite pupil, Camille Savori, once more caused its wonderful tones to be heard.

It is well for the city of Genoa to be careful in guarding such a treasure, for all we must pronounce, the glass case spoken of as a living tomb of a most noble instrument. It would be far better, if it were in the hands of some great player, for then it would fulfill the mission for which it was made. Musicians who speak from observation, say however, that the violin is not a faultless one, that the neck is too short and too thin, and that it lacks in point of excellency in other respects.

By way of closing, allow me to ask why you speak of violins as fiddles? There is something vulgar connected with the latter name, which is not attached to the violin. There are men and gentlemen. All gentlemen are men, but all men are not gentlemen. A violin is a gentleman or a lady among its kindred, and for this reason should not thus be slightly spoken of. Always say violin—if you please.

Musical Profession.

PITTSBURGH, November 30.

Only a few questions K. Z.:

1. Do you think the musical profession is overcrowded?

2. If in your opinion it is, what remedy would you propose?

3. Would you support a movement calculated to bring about public examinations for music teachers?

Your opinion on these points is wanted by a number of teachers.

Yes, the profession is over-crowded, but only with indifferent teachers. There is plenty of room for good ones. Compare if you please our profession with a large family dwelling in a palace of many floors and towers. In that case you will find the basements and lower story are over-run, but go up higher, to the second, third floors and so on, and you will find plenty of room. While there seems to be scarcely standing room on the first floor and in the basement, there is so much room way up stairs, that each person has a room for himself. Yes, by going still higher up, it will be found that men have even suits of rooms for themselves. So much about the profession being over-crowded. Now as to the remedy, K. Z. says educate the teachers through every available means. Some teachers are too lazy to move, they would keep themselves in a crowded first story, rather than make an effort to go up stairs to the second floor. Others, however, are too weak to ascend the steps, they suffer from an overdose of self-esteem, or some other ailment, that prevents them from ever going up higher. If they were to use the medicine prescribed by good musical

journals, if they were to visit those sanitary institutions, known as State Teachers Associations, they might in the course of time gather strength enough, to make an effort towards moving higher up. That class of teachers, however, never read a journal, they never show their faces at the yearly meetings of the profession. There are also teachers that cannot stand in high positions. They would be strong enough to go up to the eleventh and twelfth floors, but when they get there they suffer from dizziness, and thus it is a necessity for them to remain on the first floor. They must stay in the crowd no matter how much their toes are tramped upon. Many teachers, however, prefer to be in crowds, because they, like sparrows, are little fellows. Not only are they small in calibre, but they have much of a sparrows disposition and tastes. Were they to grow to the size of eagles, they would probably prefer to be alone, at least once in awhile. But then having ragged and dilapidated professional garments, they like to keep in the crowd, for there they are somewhat hid from sight. When men stand alone, everything on or about them is seen, and they are therefore more exposed to criticism. No one wastes powder on sparrows, but men will shoot with rifles at eagles. Say some—high places are dangerous, moreover the higher one rises the colder is the air and the more force has the wind, while down stairs in the big crowd they keep one another warm, even if the odors in the room are far from being as sweet as are those of flowers or of rich perfumery. Are you crowded my fellow teachers? If so, let me invite you to move higher up. But if you are already there, let me congratulate you.

Would I invoke the aid of the law in order to keep the musical tramps out of our professional palace? No sir, never! I would not give the key to that building into anyone's keeping! I would not consent to have anyone, no not even the best man in the profession to stand guard at that door, and to say who shall enter and who shall not. Art, like religion, ought to be free—they prosper best in the atmosphere of freedom. Let art and religion keep away from the entanglements of law and governments and they will all the better work out their missions.

Tetrachord.

WOOSTER, O., November 26, 1889.

What is a tetrachord?

What are the old church-keys?

H.

A tetrachord is a succession of four tones, which was the foundation of the Grecian tone-system. While modern music rests on the principles of harmony, the Grecian system rested only upon succession of tones. Harmony in our sense of the word, was not known to them. The tetrachord was regarded as the basis, because it contained the tones generally used in declamation, for they used music mainly as a means to enhance the power of speech. Any combination of tetrachords was by them called a system. Aristotle, as well as Aristoxenes, say that the system of Pythagoras—called the Octachordum Pythagorae, consisted of two equal tetrachords:

e f g a b c d e

This system has been used by all Grecian theoreticians, though they differed in many other combinations. The various combinations were the cause of a variety of systems. Thus the Pythagorean system had a tetrachord added below and above:

A B c d e f g a | b c d e f g a

To this was added a tone below, A, and this

was called the great system. Notice that the fourth tone of the first tetrachord is also the basis of the second. They had also a smaller system of which I need not say anything here. The changes of the half steps to other places in the scales produced various successions of tones, known as the mixolydian, lydian, phrygian, dorian, etc.

The development of melody in our sense was not possible in the Grecian system. With the growth of Christianity, however, the need of independent melody was felt and a new system built on the octachord, the system of eight tones was devised, excluding from it everything that was peculiarly Greek in its uses and application. The first who devised such a system was St. Ambros (374-399)—bishop of Milan. His scales were:

d e f g a b c d
c f g a b c d e
f g a b c d e f
g a b c d e f g

Notice that the half steps in these scales are found at different places.

St. Gregory added to these scales four others:

a b c d e f g a
b c d e f g a b
c d e f g a b c
d e f g a b c d

The two scales differed from each other in so far that in the first or the authentic, the tonic is the starting and closing tone

D e f g a b c D
a b c D e f g a

in the second or the plagal scale, the tonic becomes the middle of the scale. We have therefore the following scales:

Auth. D e f g A b c D
Plag. a b c D e f g a
Auth. E f g a B c d E
Plag. b c d E f g a b
Auth. F g a b C d e F
Plag. c d e F g a b c
Auth. G a b c D e f G
d e f G a b c d

These are the church-keys which are still used in the Catholic Church. Observe that on each tone was formed a separate and distinct scale. The character of these several scales depends upon the pentachord and tetrachord. The authentic modes consist of a pentachord and a tetrachord above, the plagal scales consist of a tetrachord and a pentachord above—in other words, the authentic scales consist of a fifth and a fourth, the plagal of a fourth and a fifth. Observe also that the second scale is our minor, while the sixth is our major. As art progressed all these scales, except the second and the sixth were discarded and these last two were adopted as the normal scales, that is, they were reproduced in their entirety upon each of the seven tones, which led to the transposition of the scales. This is not applicable to the above, but it is the basis on which rests our modern music. When we read that the chorals of the reformation period were transposed into our modern major and minor it means, that they had been written in the one or the other of these old church-keys and that the peculiar intervals, incident to them were changed, so that they became identical

with those of our major or minor keys. That these ancient melodies lost much of their originality by this process is easily seen.

Beethoven's Works.

LOS ANGELES, CAL., October 30, 1889.

Dear K. Z.:

I am an amateur, but love music with all my heart. I have lately begun to study Beethoven's sonatas by myself, having but recently finished those by Mozart. What progress there is from the one to the other. The question came into my mind whether or not Beethoven's works were favorably criticised when they first appeared? No doubt you are well acquainted with the history of his times and can give me the desired information. Another question: Is there a book in existence that sets forth the meaning of Beethoven's sonatas? If so, oblige me by giving me the name. Truly,

A FRIEND.

No sir, Beethoven was not favorably criticised by the musical press, that is, in his earlier years. In order to prove this, let me give you a few quotations from the *Leipziger Allgemeine Zeitung*, which was at that period the judgment seat so to speak, of everything that transpired in the world of music. Much ought here to be said in order that you might have a full appreciation of the standing of this journal and its editors, but this would lead me too far. Read my article on the History of Romanticism, in which I shall speak of the paper and also of the revolution in criticism, which was brought about by Schumann and his friends. Suffice it to say, that this journal was at first not at all friendly to the young composer, Beethoven. This is not surprising, for the new in art usually must fight its way into existence and recognition, or, in other words it has first to prove its power of existence, before it is recognized. This is true the world over. Moreover, German critics are peculiar fellows. They are well known for their severity towards men of genius, and for their partisan spirit. They are as a rule very severe towards those who aim to introduce the new and to overstep the rules of the past. See how badly Wagner was treated! 'Tis true this master suffered all the more because he himself wielded the pen, and because he met the critics on their own grounds, defending his own works and radical art ideas. When reading the earlier numbers of this journal, and they are now lying before me, one is impressed, not only with the opposition to Beethoven, but also with the fact, that such men as Woelfel, Pleyel, Himmel and others of that school, were constantly praised. But then father time makes all crooked things straight, especially so in the fields of art and art criticism. Where are the works of these men to-day? Where are the critics who belittled Beethoven and who bestowed the richest praises on lesser lights? But enough of this, let us read a few of the criticisms and see for ourselves what they said about the young composer. In the number of March 6, 1799, appears a criticism of two sets, of variations by Beethoven. The one is on the theme, "Ein Maedchen oder Weibchen" No. 8, the other is on the theme, "Mich brennt ein heisses Fieber" No. 7. Says the critic: "It is well known that Mr. Beethoven is a skillful pianist, and if it were not known, one could detect the fact from these variations. But, whether he is an equally fortunate composer, is a question, which, to judge from these attempts, can scarcely be answered in the affirmative. The critic does not mean to say that he was not pleased with at least some of these variations, and he confesses cheerfully that in composing those on the theme, "Mich brennt ein heisses Fieber," the composer has

succeeded better than Mozart, who in his younger years used the same theme, but less fortunate is Mr. B. in the variations on the other theme, in which he allows himself strange modulations and an amount of crudeness, which is nothing less than pretty. * * * No matter how I look at such modulations, they appear to me flat or low."

In an article on Beethoven as Pianist, which was published in the *WORLD* some time ago, I showed that he was at first better appreciated in that capacity than as composer, and in the same number in which the above criticism appeared, he is recognized as an exceedingly brilliant player, still Woelfel, is also praised, and Beethoven's superiority is said to consist mainly in his wonderful powers of improvisation.

In the number of May 22, 1899, a trio by Beethoven is reviewed and the immortal (!) critic says: "This trio, which in certain places is by no means easy, but more fluent than many other productions of the composer, makes a good impression. With his uncommon knowledge of harmony and his love for serious writing, he could offer us much that is good and which would leave far behind the commonplace works of other and often celebrated masters, if he only would write in a more natural style, and less in a far-fetched way."

In June 5, 1799, we read a criticism of Three Sonatas by B. for Piano and Violin. It is rich indeed. Says the writer: "The critic, who hitherto was unacquainted with B.'s piano works, after working with much exertion through these sonatas which are fairly overloaded with difficulties, must confess, * * * that Mr. B. goes his own way, but what a fantastical and tiresome way it is. Learned! Learned and always learned, and nothing natural, no melody! To be sincere, there is a learned tonemass without method, a strubbinness for which one feels but little interest, a searching after new and strange modulations, a pretence of disgust towards plain combinations, a heaping up of difficulties—all of which causes one to lose patience and pleasure." * * * Having thus read the riot act to B., one would suppose the critic would wash his hands, throw the music aside, and take a piece by Pleyel to hand, but not so. Scarcely has he said these harsh words, when he adds: "But then the work should for all that not be cast away." What condescension to say that much! But scarcely has the fellow bestowed this much praise, when he becomes evidently frightened, lest he said too much, and straightway he adds: "If Mr. B. could only restrain or deny himself and keep more to the paths of nature." The idea of an artist denying himself. Forgive! The poor fellow knew not what he did.

By the side of these criticisms appear the most flattering notices of men and works that have long since disappeared, like shooting stars, while Beethoven's sun is stately rising.

In the next volume our master is already treated with a little more regard. His three sonatas, Op. 10 are criticised in this language. "It cannot be denied that Mr. B. is a man of genius who is gifted with originality and who goes his own way." The critic praises the richness of his ideas, but accuses him also of a bizarre manner, whereby he produces dark artificiality or artificial darkness. * * * Now the critic becomes conscious of his long ears, he has heard the echo of his former braying, and in order to justify himself, he says, "The critic, who has endeavored to get more and more accustomed to Mr. B.'s manner (!) begins to value his works more than formerly." The tonemass evidently was getting clearer to his thick head, and he is

getting used to the composer's style of writing. Oh dear critics, if there is a hollow sound heard, when your dear heads collide with the works of a great master—be sure the sound is in your heads, and not in the master's works. Such critics abound yet. There are men who would simplify Beethoven and give him a more "piano-like" style, just to suit their whim and ideas, but then the great man is too big to be reached by the little pigmies that find fault with him.

In the *Berlin Journal* of 1806, edited by the famous Reichard, B.'s "Adelaide" is criticised. Says the good man: "Mr. B. does not know how to write songs," and so I might go on giving quotations to prove that the critics of those days had very long ears, and had a very jackish voice, even if they wore lion skins. Were not the overtures to "Fidelio," and in fact the opera itself so severely criticised that the master is said to have shed tears.

No doubt you will ask how did Beethoven stand all this injustice? When alluding to the Leipsic critics, he wrote: "They surely will make no one immortal through their twaddle, just as little, as they will take away any ones immortality, if Apollo has decreed it." Even till the close of his life was he misunderstood by the masses and by many critics. We are told that when he was lying on his death bed, Schupanzig, who played Beethoven's quartettes in Vienna, came to his bedside and told him that the people did not like his last production. Calmly the master said, "They will like them after awhile." This is one of the marks of genius—that precious gift of God—that he has faith in himself, and undisturbed he follows his way. A common mortal would break down under the abuse that is heaped at times upon men of genius—but then geniuses are not common mortals.

A most interesting article might be written if one would take the pains to follow up the criticisms of Beethoven's works through the *Leipziger Allgemeine* and the *Cecilia*. Having both these interesting and very valuable journals on his shelves, K. Z. may some day undertake the task of showing how the tone of press changed from bad, to the endurable, and then to praise until at last it reached a state that may be called glorification. Use Elterlein's book on Beethoven's Sonatas, it is translated into English. Whether Marx's book on Beethoven's works is translated I cannot tell.

THE TEN COMMANDMENTS.

1. Select a good teacher.
2. Have respect for and confidence in him.
3. Practice as your teacher tells you, and heed not to others.
4. Be a slave to your instrument, that you may become its master.
5. Practice in seclusion, that you may not be obliged to do so in public.
6. Make use of every opportunity to hear good music.
7. Never be afraid to show your talent when an opportunity presents itself.
8. Always try to do your best, for that is none too good.
9. Never listen to musical bigotry; if you make a success of a composition, stick to it.
10. Let your highest aim be, honesty with your art.



MLLE. ALBANI.

Mlle. Albani was born at Chambly, near Montreal, Can., in 1851. She was the daughter of a noted harpist, and received her preliminary training in singing in the convent of the Sacred Heart at Montreal. Subsequently she took a musical course in Europe, studying in Paris eight months and afterward perfecting herself at Milan under the tuition of the gifted Maestro Lamperti. In 1870 she made her debut at Messina in "La Sonnambula," taking the professional name of Albani. After a tour of the Italian cities she made her first appearance at the Royal Italian Opera, London, taking both the public and the critics by storm, and leaping into a popularity, since world-wide, which she has always retained and justified. Later she sang in Paris and other European capitals; still later on visited America. On returning to Europe she made an engagement at the Covent Garden Theater, where until the present time she has been the chief and permanent attraction. She was married to Mr. Ernest Gye in 1870. Her leading portrayals are Amina, Marguerite, Elsa, Elizabetha, Ophelia, Mignon, Lucia, etc. Mlle. Albani has everywhere brought recognition and honor upon American musical talent.

The World of Music.

CHICAGO.

The opening of the great Auditorium marks a momentous epoch in Chicago's material and educational development. For many years this city has had an independent life in musica, and dramatic art, but it never found fitting expression until the completion of this eminently characteristic enterprise, the most successful demonstration of that exuberant public spirit and herculean energy which have made Chicago the metropolis of the century and the West. The Auditorium is indeed a noble edifice, justly a source of unbounded pride to every Chicagoan, and equally an honor to the State and Nation, for it is without a peer in the modern architecture of the world. Original in its design and decoration which are in no

particular copied from any other structure, undisturbed by foreign talent in the conception or fulfillment of its plans—it is thoroughly American, representing in its unparalleled scope, its sublimity of strength, its matchless adornments and its grand philanthropy of purpose the most typical of American cities.

The Apollo Club has for some years been accustomed to perform the oratorio, "The Messiah," either on or about Christmas, and December 25 sang it in the great Auditorium, where its concerts will in future be given. Not only was it the opening concert of the Club's season, but also its first appearance with its own enlarged membership only, the Club having been assisted at the dedication of the building by an extra force, drawn mainly from the Cecilian Choir. Naturally the addition of something like 150 or 200 singers who had enjoyed fewer opportunities than the old members for acquiring experience was not calculated to improve the work of the Club as a whole, but the two bodies of singers assimilated remarkably well under the circumstances, and if something was lost in unity much was gained in volume of tone and the impressiveness of the greater mass of voices in the heavier choruses of the work. It would have been better for the musical effect if both chorus and orchestra had been brought further forward, as a large part of the sound was lost in the flies. With the stage extended over the orchestra pit and the entire body brought as far forward as the added space would permit, the work of the chorus would have been considerably more impressive, though it would undoubtedly have displeased the occupants of the front seats. The soloists for the occasion were: Mme. Nordica, Miss Gertrude Edmunds, Charles A. Knorr and Myron W. Whitney; Mr. Tomlins, conductor; Mr. Eddy presided at the organ.

A very pleasant musicale was given at the warehouses of the Mason & Hamlin Organ and Piano Company on Wednesday afternoon, December 11. Some of the cleverest of the local artists participated in the rendition of a well arranged programme, including the following selections: "Die Allmacht" (Mozart), arranged for piano, Liszt organ, violin and violoncello, Messrs. Wild, DeProsse, Beresina and Hess; "The Two Grenadiers" (Schumann), Mr. J. Allen Preisch; overture, "Par-

asina" (Sterndale Bennet), arranged for Liszt organ and piano, Messrs. DeProsse and Wild; Nocturne (Popper), Menuetto (Popper), Mr. Fred Hess; "Spanish Dances" (DeProsse), "Albumblatt" (Liebling), "Rhapsodie No. 11" (Liszt), Mr. Harrison Wild; Andante in A (Lefebure Weilly), "Reverie du Soir" (Saint-Saens), arranged for Liszt piano and organ, Messrs. DeProsse and Wild; "L'Absence" (Bazzini), "Fantasie Brillante" (Alard), Mr. T. Beresina; Improvisation on Liszt organ, Mr. DeProsse; "Bedouin Love Song" (Pinsuti), Mr. J. Allen Preisch; "Cosi Fan Tutte" (Mozart), arranged for piano, Liszt organ, violin and violoncello, Messrs. Wild, DeProsse, Beresina and Hess. Mr. Wild played very brilliantly. Probably he has never been heard to better advantage as a pianist. The Liszt organ was very well displayed by Mr. Angelo DeProsse. Messrs. Beresina and Hess played with their customary excellence. Mr. J. Allen Preisch contributed the vocal numbers and sang with a very good style and won encores for his "Bedouin Love Song." The quartette of Liszt organ, piano violin and cello was exceedingly effective. There was a large and fashionable audience.

A complimentary piano-forte recital by Emil Liebling and Harrison M. Wild, assisted by Miss Grace Wilson and Miss R. Fuller was held at Kimball Hall, Friday evening, December 13. The following programme was performed: Fantasie, E minor, Mozart; Sonata in G major, Mozart, with second piano by Grieg, (new and performed for the first time) Variations, Op. 191 on Luther's Choral, "A Strong Hold is our God," for two pianos, Reinecke, written for the celebration of the Reformation, (played for the first time here). Piano solos, Albumblatt, Liebling; Rhapsodie Hongroise, No. 11, (Liszt) Mr. Wild; Vocal Cavatina, "Semiramide," (Rossini) Miss Grace Wilson; Rondo in C major, for two pianos, Chopin; Piano solos, Polonaise, Op. 9, Paderewski; Le Retour, Bizet; Mazurka, Op. 3, Karganoff; Polka, Op. 30, for the left hand alone, Bial; Characteristic Pieces, Op. 21, Neupert; (all new and performed for the first time), Mr. Emil Liebling; vocal, All Soul's Day, Lassen; The Loreley, (Liszt) Miss Grace Wilson; Wedding Cake, Caprice Valse, with second piano, Saint-Saens; (performed for the first time).

The pupils of Mr. Emil Liebling gave a piano recital at Kimball Hall, Saturday evening, the 21st, to a large and appreciative audience, in spite of the disagreeable weather. The following pupils participated: Misses Amy Kramer, Gertrude Stern, H. Mikitynski, M. Jennings, M. Sheldon, Lizzie Fisher, Mrs. C. D. Grover, Mrs. D. J. Norton, Mrs. Sampson and Mr. D. Livingston.

The second musical soiree was given at Weber Hall, Thursday evening December 19, by Baron L. DeVay, violin; W. C. E. Seeboeck, piano, assisted by Miss Abbie Birdsall, elocutionist, drew a good size audience. Mr. Seeboeck's playing gave entire satisfaction. He is well-known here as one of the most intellectual pianists we have, and his deep insight into the art was demonstrated by his able playing on this occasion, and proved him an artist of high rank. As a writer and composer, as well as a pianist, Mr. Seeboeck has done much for the advancement of music in this city, and while his work is always instructive it is also always entertaining. He is one of the kind of musicians whom we sadly need in this country.

The Harvard Male Quartette, of Boston, assisted by Mrs. Laura Dainty, reader; Miss Gertrude Lufkin, cornetist, and Mr. Collins, gave an entertainment at the Second Baptist Church December 5, under the auspices of the Young People's Library Association. The Church was well filled and the programme was very enjoyable. Mrs. Dainty's selections were particularly good, and each one received an encore. Miss Lufkin's cornet and piano solos were also very well received. All the numbers rendered by the Harvard Club were good, "The Grasshopper," which ended the programme, giving opportunity for considerable comic acting.

The Wanderers Cricket and Athletic Club gave their seventh annual concert on December 17 at the Madison Street Theater. The stage was tastefully decorated with articles, such as are used by the Club; in the center of which was placed a shield of medals. The concert was an enjoyable one contributed to it as it was by Mrs. Carlson White, Mrs. Oolita Zimmerman, Miss Maud Jennings, Master Blatchford Kavanagh, Baron DeVay, Messrs. I. L. Hughes, Fred Vinal, Wilson Martin, John Morley and William Luske; Mr. Ernest Simon accompanied.

Miss Sybilla Ramus, a young girl apparently about fourteen years old, appeared in concert Thursday evening, December 12 at the Auditorium Recital Hall. She is said to have shown very early musical talent for the piano, and the result of the patient training she has had, has been to make her a remarkable player for her years, with a clean touch, much force, and strong memory. She shows decided musical taste and promises to develop in time into an artist of genuine merit. She was agreeably assisted by Raymonde Stephens, tenor; Clifford K. Crane, bass, and Carl Ramus, the young lady's brother.

A lately organized musical society that has a worthy object and is entitled to encouragement is the Pupils' Benefit Association of the Chicago

Musical College. The following ladies have been chosen officers of the association for the ensuing year: President, Mrs. W. W. Kimball; vice-presidents, Mrs. George B. Carpenter and Miss Maggie Wilson; treasurer, Mrs. M. T. Temple; secretary, Mrs. Henry Towne. The board of directors comprises these officers, augmented by Mrs. Ross, Mrs. A. Farrar, Mrs. Bert Crane and Mrs. F. K. Bowes. The purpose of the association is to encourage young students of music. For those who have a greater share of talent than they have of this world's goods, funds are to be provided to enable them to continue a musical education that promises brilliant results. Concerts are to be given for the express purpose of bringing out young musicians of certain ability. For those who come from distant cities to study proper homes will be found by the ladies of the association, and a visiting committee has been appointed comprising Miss Josephine Landon, Mrs. Louis Webster, Mrs. M. S. Avery, Mrs. G. Buchanan, Mrs. Everett Brookes, Mrs. Frank Weigley and Mrs. John Sherwood.

Miss Amy Fay's lecture at Apollo Hall on Friday afternoon, December 20, was listened to with attention by a large and appreciative audience. Miss Fay's subject was "The Deppe Method," which she treated in a most interesting manner. Piano illustrations were furnished by Miss Fay's little pupil, Laura Sandford, who cleverly played the following numbers: Etudes from Czerny's "School of Velocity;" a Menuet, B flat major; b. Gigue, Bach; Sonata, G minor, Op. 49, No. 1 (Beethoven); Andante, Rondo; Gavotte Humoresque, Schuetz; Columbine, Delahaye.

Little Blatchford Kavanagh, the boy soprano of Grace Church, made a decided hit by his beautiful singing at the Press Club entertainment on Friday evening, December 7. He is a most interesting lad and possesses a charming voice. Mr. H. L. Roney, the choir director of Grace Church, is giving him adequate instruction.

Dr. F. Ziegfeld, president of the Chicago Musical College, is a member of the programme committee of the Music Teachers' National Association, which committee has in charge much of the work of encouraging and developing the American composer, a work whose importance is fully realized by the members and officers of the association. The committee will have a meeting at Detroit December 30, which Dr. Ziegfeld will attend.

After two years and a half of such excellent work as Master Claude Anderson has done as soprano soloist of St. James' Episcopal Church, it was with many regrets that his departure was witnessed by his fellow chorists on Monday, December 2 at the Michigan Central depot. He has returned to his home in London, Eng., leaving behind him many friends to whom he has endeared himself by his gentle disposition and manliness; he was the recipient of many souvenirs, chief of which was a gold watch and chain suitably engraved, presented to him by the men and boys of St. James Episcopal Church.

Miss Gertrude E. Hogan, who has been studying the higher art of piano-playing for the last year with Leschitzky, of Vienna and Oscar Raif, of Berlin, will resume her teaching at the American Conservatory about the beginning of the new year.

Mr. Louis Falk officiated as organist on the occasion of the dedication of a new organ at the Marshfield Avenue Methodist Church on Tuesday evening, December 10.

BOSTON.

BOSTON, December 18, 1889.

If Boston ever had a surplus of chamber concerts it is just now. A few years ago these concerts were so few and far between that a society had to be formed to cherish them; if they continue growing at the present rate we shall need a society to suppress them. There is however the consolation that they are all of excellent character. The Kneisel String Quartette is probably the best of them all, and has been giving some very fine programmes, but the Listemann Quartette and the Adamowski Quartette are also very strong this season and are likely to make a great reputation. The Listemann organization has been much strengthened by the accession of Mr. Fritz Giese, who is probably as fine a cello player as can be found in America. He is not always as careful in the preparation of a concert as I should like to see him, and at times astonishes his friends by unexpectedly poor performances, as he did the other night at the Baermann Concert where he played Beethoven's cello sonata in an awful manner, and redeemed himself the very next day by playing excellently with the quartette. The Baermann concerts alluded to, are also chamber concerts, and the best we have had in Boston for a long time. The programmes are replete with unusual works and they are performed in a masterly fashion.

The clubs have begun their season auspiciously, the Apollo singing better than ever, and the Cecilia repeating their old success with the "Spectre's Bride" by Dvorak, which gruesome subject has a peculiar attraction. They sing it with real enthusiasm, but their efforts were some-

what marred by the inferior work of the lady who was cast as the spouse of the pedestrian ghost, who had evidently resolved that she would never be defied by touching pitch. Mr. Rudolphsen too, although he had evidently the proper conception of the part of the Narrator could not make his voice carry out his ideal. Mr. G. J. Parker, however, was successful as the spectre, although his voice is not the heroic tenor needed in the part.

The great event in musical circles since my last letter has been the advent of D'Albert and Sarasate. The programmes put it "Sarasate-D'Albert," but the rank runs the other way, although both are great artists. Sarasate is the prince of technicians on the violin; there seem to be absolutely no difficulties for him. In the Spanish numbers he plays he is entirely unapproachable, and his harmonies are ineffably sweet. But he has not a broad tone and is not able to efface my memories of Joachim or of Wieniawski, and when it comes to playing Beethoven he is certainly not the ideal. Do not let me give the impression that he is a disappointment; he is a tremendous success, but he represents a school which is not the very highest.

As to D'Albert, it is a very different matter; he may without much exaggeration receive that much abused title, "the greatest living pianist," for Rubinstein in his palmiest days was not much his superior. He is great in his interpretations of Bach and Beethoven, but is fully as great in the school of the present, and plays Liszt's works as one inspired. It is a very strange thing that the two artists have not yet appeared in some work together. When Rubinstein and Wieniawski were here, the Kreutzer sonata played by the two, was the culmination of all their work; perhaps you will be favored with some such combination, but we in Boston were not. D'Albert visited the New England Conservatory of Music while he was in Boston, and played to the students. He gave his own arrangement of Bach's Passacaglia there in a wonderful manner. You can imagine how much such visits benefit the students in the Conservatory, and how much of musical atmosphere there is within its walls. D'Albert has a wonderful technique, but with him it seems always to be a means, never an end. In this he is the antithesis of Rosenthal. The Juch Opera Company has been here for two weeks, and was very unsatisfactory to the audiences, but that was only fair, for I suppose that the audiences were unsatisfactory to them. Small houses (with the exception of when "Faust" and "Der Freischutz" were performed) were the rule and the work was at times beneath criticism. Juch has no right to expect the same prices as the National Opera charged with Fursch-Madl in the chief roles and the minor parts well filled. She is a good conscientious singer, of attractive personality, but not alone sufficient to constitute an opera company, and her excellent work as Agathe in "Der Freischutz" was ruined by the absolute slaughter of Weber's work committed by orchestra, chorus and the lesser singers. As Carmen she was a failure; there was a latent goodness about her assumption that reminded of Senta, of Elsa, and of Sunday-school, which was out of place in Bizet's immortal young lady.

Boston was never so agitated as just now. The whole town is in factions. Is Nikisch a great conductor, or not? Some say that he is a theatrical sensationalist, and others swear that he is the perfection of modern conducting. As usual the truth lies between the two extremes. He is not as good a drillmaster as Mr. Gericke, that is sure; he is even losing some of the perfect precision that the latter instilled into our orchestra with so much labor, but he is a more masculine and more poetic conductor, so that what we lose in one direction we gain in another. His reading of Liszt's "Les Preludes" was the best I have ever heard. The agitation is good for art, for in such a quarrel, people learn to think and to form independent opinions. Concerts are now beginning to grow less because of the holidays, a cessation that affords welcome relief, even though it be but temporary, to Dux.

REVIEW OF THE MONTH.

SPECIAL NOTICE.—All notices of concerts, programmes, news items, etc., intended for the editor, should be addressed to Karl Merz, Wooster, O., to insure attention.

BEAVER, PA.—A fine concert was given at College Hall, December 19, under the direction of Wm. H. T. Aborn. The programme was an admirable one.

TIFFIN, O.—Miss Neally Stevens gave a concert at Rickly Chapel, December 6. Her programme was a good one. She was assisted by a quartette of singers.

CLEVELAND, O.—Mr. J. Henry Roberts gave a recital on December 5. The programme contained many excellent numbers and speaks well for teacher and pupil.

PAINSVILLE, O.—Miss Neally Stevens gave a recital at the Lake Erie Seminary, December 9.

Her programme was an admirable one, and no doubt was enjoyed by the ladies of this excellent school.

DENVER, COL.—Mr. Henry Nast gave his first piano recital on December 27. He was assisted by Miss Elsie Lincoln, Mr. Emil Winkler and Mr. Wilbert Lewis. The programme was worthy of such an artist as is Mr. Nast. We hope before long to publish a sketch of this gentleman. Surely he is a great acquisition to Denver.

WILLIAMSTOWN, MASS.—The Karl Merz Club gave its second recital on December 13. The programme was a fine one, reflecting credit on the young students who performed it. That is going in the right direction. No good comes from your so-called "orchestras" with French harps, flutes, guitars, triangles, bones and what not. Glad to receive such good news from Williams College.

TARKIO, MO.—An entertainment was given at this place by the literary society. We find on the programme some good music played by Miss Woodling. A more faithful teacher we could not recommend, a more earnest woman Tarkio never will have as a music teacher. She knows what true art is. She means to teach it as an art, and if she is supported she is sure to make a success of her work.

ST. CHARLES, MO.—Lindenwood Seminary gave a piano-lecture recital on November 22. Mr. E. B. Perry was the speaker and pianist, and he was assisted by Miss Agnes Gray, violinist. The compositions were all by Chopin and, of course, the programme was an interesting one. Lindenwood is a live school, it has an excellent president, who is aided in his work by superior teachers in all departments. The musical advantages are excellent.

BROOKHAVEN, MISS.—The Whitworth Conservatory of Music gave a recital on December 14; Mr. Wm. Hennings, director. The programme was an excellent one, reflecting credit on teacher and pupils. Who would have believed thirty years ago, that in so short a time such programmes would be heard in the far South. We know of what we speak, when we say that at that period only the lightest kind of music was used in schools throughout that part of our country.

BLOOMINGTON, ILL.—The faculty of the Bloomington Conservatory of Music assisted by Miss Minnie Fish, soprano, of Milwaukee, Wis., gave a grand holiday concert at the Unitarian Church, on Friday evening, December 20. The faculty of the conservatory are: O. R. Skinner, principal of piano, organ and theory; Mrs. Lydia Sherman, assistant, piano and organ department; Miss Blanche Mayers, assistant, piano department; S. L. Fish, principal, vocal department, and L. E. Hersey, principal, violin department.

RACINE, WIS.—Miss Merrick gave a piano recital at her studio November 26, with the following excellent programme: Valse in D flat, four hands, (Chopin) primo, Miss Helen Dutton; Germany, (Moszkowski) Miss Mable Ruggles; a Passepieds, (Bach) b. Valse in A flat, (Moszkowski) c. Etude, (Ravine) Miss Hattie Bates; Vocal, a Heart's Sorrow, (Kosehat) b. Garden of Sleep, (Isidora de Lare) Miss Eager; accompanist, Miss Mary Eager; Cradle Song, (Heller) Miss Bertha Harris; Gypsy Stories, (Hennings) Miss Selma Crawford; Variations on Beethoven Minuet, Funeral March, Presto, (Saint-Saens) Misses McMurphy and Bates.

WOOSTER, O.—A musical and literary entertainment was given on December 17 by Miss Frankie McKnight, elocutionist of the University, Miss Kneistrick, elocutionist, the University Glee Club and the Stanley band. The entertainment was a pleasing one. Miss McKnight and Miss Kneistrick of course were the principal participants. Both did well and earned for themselves much praise.

The weekly lectures and recitals of the University have come to a close on the 19th of December. They were uniformly well attended during the entire term. Vacation began on the 20th and school will open again on January 8. Pupils may enter the Musical Department at any time.

INDIANAPOLIS, IND.—Our operetta, "The Last Will and Testament," was given on November 25, at the Y. M. C. A. Hall. The performance was under the auspices of the Indianapolis Orphans Asylum. The parts were performed as follows: Therese, Miss Jessie Broughton; Melinda, Miss Annie Baggs; Abigail, Miss Nettie Dietrich; Mary, Mrs. Max Leckner; Eugene, Miss Winifred Hunter. We thank the kind friend who sent us an excellent photograph of these charming performers in their respective costumes. We were delighted with these singers at the Indiana State Teachers Association at Lafayette, where they performed quite a number of pieces, and we are proud to have the honor of having this operetta performed by them. No doubt everything was exquisitely well done, and while we never like to hear an operetta of our own given, we regret that we were not in Indianapolis at the time when the "Last Will" was performed. Greetings to the charming singers, thanks to them for interesting themselves in our work, and for that very handsome picture.

Business Department.

Brainard's Musical World is published monthly. The subscription price is \$1.50 a year, payment in advance. New Subscriptions can commence at any time during the year.

Payment for the World, when sent my mail, should be made in a Post Office Money Order, Bank Check or Draft, or an Express Money Order. WHEN NEITHER OF THESE CAN BE PROCURED, send the money in a Registered Letter. All post masters are required to register letters whenever requested to do so.

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This is to certify that I have printed, bound and delivered to The S. Brainard's Sons Co. 20,620 copies of BRAINARD'S MUSICAL WORLD for November, December and January.

CHAS. N. TRIVESS.

Chicago, December 28, 1889.

TRADE CHAT.

Bound volumes of the WORLD for 1889 can now be obtained. Price, \$2.00.

"Pauline" is now the popular song of the day. It can be had for either soprano or contralto.

Send for catalogue of "Brainard's New Orchestra Music." New gems are constantly being added to their list.

A useful and popular little book, which is used by teachers throughout the land, is "Jousse's Catechism of Music;" price, 20 cents.

Agents for the MUSICAL WORLD are wanted in every town. Liberal terms are offered and will be sent on application to our publishers.

The beautiful engraving, "New Years' Carols," was drawn expressly for BRAINARD'S MUSICAL WORLD by the Art Etching Company of Chicago.

"Brainard's Orchestra Music" is gaining a wide popularity. The selections and arrangements are of the best, and every piece in the list is a gem.

At Waterville, Me., a 1,000-pound weight dropped from the clock in the Unitarian Church, crushing the costly church organ beyond the possibility of repair.

Alexandre Jean Cotelte, music publisher, and a member of the late firm of Janet et Cotelte, of Paris, died at that capital last month, at the age of seventy-six.

"Dear Love of Mine," song and chorus by F. H. Putnam, is one of the brightest and most pleasing songs recently issued and cannot fail to please. Price, 35 cents.

The musical compositions of Frederick the Great are being published at Leipsic. Some of the German papers say that Frederick was almost as great a musician as he was a general.

To dealers, teachers, schools, etc., using large quantities of music, we offer liberal terms and discounts and shall be pleased to open accounts with those sending us satisfactory references.

"Hamilton's Collection of Banjo Music," is now ready, and banjoists will find in it one of the finest collections ever issued. This is the first book ever published with second banjo and piano parts.

The S. Brainard's Sons Co. will hereafter carry a full stock of the elegant classical publications of Wm. E. Ashmole & Co., New York, and J. H. Rogers, Cleveland. Catalogues sent on application.

Violinists and all who desire to become violinists, will do well to examine "Brainard's Melodic School for the Violin," which is now used by hundreds of our leading teachers in preference to all others.

Send 15 cents for the winter edition of "The Musicians' Guide." It gives a vast amount of valuable musical information, a choice selection of new music and will be found of great assistance in ordering music or books.

"Parlor Dance Folio." This new book contains a choice collection of Parlor Dances, consisting of waltzes, galops, quadrilles, marches, lancers, the Newport, the York and other fancy dances. Also the German and quadrille calls. Price, 50 cents.

We call attention to the "Paragon Music Holders," manufactured by E. E. Brownell & Co., Schenectady, N. Y., advertised in the WORLD this month. It is the most practical and useful holder we have seen and we commend it to the notice of musicians.

Among the dealers visiting Chicago the past month were Mr. Chase, of Grand Rapids, Theo. Presser, of Philadelphia, Mr. Ballier, of Belvidere, Ill., Mr. Dennison, of Elgin, Ill., Mr. Madden, of Danville, Ill., and Messrs. Bobzin & Van Vleet, of Detroit, Mich.

Guitarists should send for The S. Brainard's Sons Co.'s extensive catalogue of guitar music, which is much the largest published in this country. "Holland's Modern Method for Guitar" is now the favorite with guitarists, and teachers will do well to examine it.

The "Classic Bouquet" is the title of a new collection of classical piano music by the best composers. It is uniform in style with the popular "Song Bouquet" and "Parlor Bouquet," of which over 100,000 copies have been sold, and is furnished at the low price of 50 cents.

"Brainard's Selected Choruses" are the standard and superior editions of well-known and popular selected choruses, sacred selections, etc., are universally used and preferred to all others by singing societies, choirs, schools and classes. They are clearly printed on heavy white paper.

"Concert War Songs" is just the book needed in getting up the popular war song concerts now being given with such success throughout the country. War song concerts always draw crowded houses and are easily gotten up with the assistance of this new book. Price, 25 cents or \$2.00 per hundred.

"Sounds from St. John," polka staccato by C. S. Brainard, is a great favorite with orchestras. It was played nightly at McVickers Theater, Chicago, during the past month, with great success. The Cleveland Mandolin Club are playing "Sounds from St. John" and find it one of the most pleasing and popular compositions in their repertoire.

The popularity of "Brainard's Dollar Method for the Reed Organ" is unprecedented in the history of similar works, over 250,000 having already been sold, and the present demand exceeding 50,000 copies per annum. The reason for this popularity is, that the book is one of the most complete and

attractive reed organ methods ever published. The elementary department being simple, progressive and comprehensive, while the selections of vocal and instrumental music arranged especially for the reed organ, will be found most desirable and attractive.

Among Mr. R. E. Hennings' latest compositions are: "Elfen Tanz" (Elfin Dance), "Mignonette" (Melody), "Walhalla" (March of the Immortals), "Witchery" (Valse Brilliant), Gipsy stories, Sappho songs, "The Cavaliere" (Polonaise Militaire), "Bon Camarade" (Fantasie Stueck). We heartily recommend these fine compositions to all lovers of good music.

The S. Brainard's Sons Co. publish the following new music: Vocal—"King Death," song for baritone or bass, Anton Strelezki; "Hogan's Flat; or, Push the Growler Out," character song by W. H. Brockway. Piano—"Pleasant Thoughts," Ada M. Barkhuff; "Witches Dance," Karl Merz. The same firm also publishes a "Reed Organ Folio," a collection of popular music of no great difficulty arranged for the cabinet organ.—*Tribune*.

"Chapel Anthems," by Dr. J. B. Herbert, is one of the most popular anthem books published, and just what is needed by the majority of choirs. The anthems are short and easy, and contain a sufficient variety for all occasions of public worship. The music is new, attractive and serviceable and will be found worthy the attention of singers of the highest musical culture. Every choir should be supplied with "Chapel Anthems." Price, bound in boards, \$1.00; \$10.50 per dozen.

The following new publications have been received from The S. Brainard's Sons Co.: "Fear Not," Christmas anthem, by H. P. Danks; "Christmas Chimes," a collection of songs for children; "Hogan's Flat," song by W. H. Brockway; "Pleasant Thoughts," for piano, by Ada M. Barkhuff; "King Death," by Strelezki; "The Reed Organ Folio," a collection of reed organ selections; "The Musical Chatterbox No. 2," a collection of musical morceaux for piano and reed organ.—*Indicator*.

According to the Washington Post, Secretary James G. Blaine has recently purchased a magnificent rosewood concert grand piano, which will be used by his many musical friends in the superb salon of the Red House. This instrument was made by the celebrated manufacturers, William Knabe & Co., of Baltimore, New York and this city. We take it for granted that as Miss Blaine is to marry Walter Damrosche the Secretary of State feels that he must have one of the best of pianos to please his future son-in-law.

"How Sweet on Thy Bosom to Rest," is a sacred solo for contralto or baritone, by H. P. Danks. It is well known that this author has made contralto and baritone voices a special study, and his solos for those voices are not only written within their easy compass, but bring out all the strong points peculiar to them. The author expects a greater popularity for this song than any of his previous solos. It is melodious, soulful and strong, with a very effective accompaniment. Price, 40 cents; can be ordered of The S. Brainard's Sons Co., 145 and 147 Wabash avenue, Chicago, Ill.

"Musical Chatterbox No. 2." "Chatterbox No. 1" has met with such pronounced success and has become such a popular favorite throughout the country that we have prepared "Chatterbox No. 2," which will be found fully equal to No. 1, the selections being taken from our most successful and popular songs and pieces. The eight beautiful illustrations it contains will be found a most attractive feature, which will delight the young folks. The cover title page is a work of art, and the whole book one of the most desirable and attractive published this season. Price, 50 cents.

The S. Brainard's Sons Co. has just published in a large volume, solidly and handsomely bound in cloth, with gilt lettering, a "Presentation Collection of Classical Music," designed to be equally adapted to the amateur or the artist, the pupil or

the teacher, with the general purpose of contributing to the cultivation of a refined musical taste. It contains 175 different compositions selected from the works of the best composers, all arranged for piano. It is the most comprehensive collection of the class which is now recalled, and is unique among books designed for the holiday trade. It is of great value to every musician.—*Times*.

The desire for the World's Fair seems to animate all class of the music trade in Chicago. The employees of Lyon & Healy, Weber and The S. Brainard's Sons Co. report subscriptions to the fund as follows:

Lyon & Healy, main store and factory, 80 shares, or.....	\$800 00
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The latest musical novelty. In playing the following pieces the performer wears a string of little bells on each wrist, the jingling accompaniment being quite effective. Something new. Order any selections you may wish from the following list. The bells are 25 cents extra, without discount:

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Merry Sleigh Ride Waltz.....Pendegrass	40
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Sleigh Bells Polka Galop.....Marryvale	3
Sleigh Ride Race.....Egghard	40
Sleigh Bell Polka.....Komsaka	40
Sleigh Ride Polka.....Hehl	40
Sleigh Ride Galop.....Vaas	35
Sleigh Ride Galop. (Duet).....Root	75

A BOUQUET OF WALTZES.

By the side of Strauss' famous production, "The Beautiful Blue Danube," no other waltzes have sold as well in this country as "Sounds from the Ohio" and "Pearl of the Sea." Thousands upon thousands of copies have been used. For years this popularity has endured, and to-day both waltzes are heard in homes on the Pacific Coast, as well as those near the shores of the Atlantic, they are heard on the plains as well as in the mountains. How many teachers have used them with pleasure, and at how many hops have they been played. Mr. W. S. B. Mathews in his book entitled "How to Understand Music," when speaking of "Pearl of the Sea," says that it belongs to a class of drawing-room waltzes and partakes of the naivete of the peoples song. The same is true of the first-named waltz. Neither of them are as voluminous as are Strauss waltzes, they are more elegant in sentiment, and in them the sensuous element does not stand out as prominent as in the "Beautiful Blue Danube." They are good waltzes for teachers use, if such music is desired. By the side of the above we may safely place the following waltzes: "Good as Gold," "The Sigma Chi Waltz" and "Echoes from the Lake."

RIVAL SUBSCRIPTIONS TO THE WORLD'S FAIR.

The *Music and Drama* of New York comes out with the following comparison of the subscriptions made in New York and in Chicago for the World's Fair:

"The Chicago music trade made a claim, some time ago, that they intended to subscribe over \$100,000 to the World's Fair, yet, at the present time, their subscription only amounts to \$26,000. The New York music trade have subscribed over \$80,000 to the World's Fair fund."

As we understand it and as is generally understood, this \$80,000 alleged subscription includes the offer of Mr. William Steinway, who promised to subscribe \$50,000 if a certain sum was subscribed altogether. As the conditions named by Mr. Steinway have not been complied with, he, of course, has not really subscribed the sum. Not that we question Mr. Steinway's liberality in the least. He will doubtless do more than his share anyway, as he is one of New York's few really public-spirited citizens. But as the conditions under which he made his liberal offer have not been complied with, it is not fair to count the \$50,000 in *Music and Drama's* argument. So New York has not subscribed any more than Chicago after all.—*Indicator*.

TO OUR READERS.

1. We politely request you to furnish us programmes of all concerts and musical entertainments given in your city and neighborhood. Send them in advance and we will cheerfully notice them. Of course, inasmuch as we can only criticize the programme, our readers cannot expect us to say anything about the performance itself. Old programmes will not be noticed. See to it that the city or town, where the concert is to be given, is mentioned on the programme.

2. Send all communications containing orders for the *WORLD*, in fact all business letters to the publishers, The S. Brainard's Sons Co., Chicago, Ill. Questions for answers, concert programmes, etc., should be directed to the editor at Wooster, Ohio.

3. Everyone so inclined may ask the editor questions, and no charges will be made for giving answers. All question must, however, be signed by the writer, and their places of residence must be given. This is not asked with a view of publishing the names, for under no circumstances will they be revealed, but rather as a guarantee of good faith. Questions which are not signed will receive no attention.

4. The editor has nothing whatsoever to do with the music publishing department of the *WORLD*. It is therefore useless to ask him any questions about it. Do not send him musical manuscripts either for publication or inspection. He simply has not the time to attend to such matters.

5. When writing for information and asking for an answer by mail, do not fail to enclose a stamped envelope. The amount of two cents may seem small, but there come a great many such letters in the course of a year. Aside from this we do not like to see people so unmindful of the rules of etiquette.

6. Write your questions plainly, so that the editor can easily read them. Express yourself in such language that you may be correctly understood.

7. Questions requiring but brief answers will be noticed in the Letter Box—all others will receive attention under the head of Musical World Letters.

8. Questions unworthy of attention will be quietly dropped into the waste-basket.

9. The editor will always be glad to hear from his readers, and he bids them write whenever they feel so inclined. He asks them to speak a good word for the *WORLD* whenever it is in their power to do so, and gladly will say thank you for all such favors.

OUR ADVERTISEMENTS.

To some it may seem a waste of space, to publish advertisements, but upon close reflection, it will be found untrue. There may be persons, and no doubt there are many such, who do not care to read advertisements, but who would deny that there are many others who do care to read them. Yes, we go a step further and say, that it would be better, if all our subscribers were to see what is being advertised. What other means of communication have those who wish to buy or sell, except it be through newspaper advertisements. How shall a new book, new music, new instruments or any other of the thousand new things that are put on the market, be made known to those at a distance, except through advertising? A publication such as the *MUSICAL WORLD*, would be incomplete without these announcements, and if they are legitimate and truthful in their character, no one should begrudge the space they occupy. If a publication like ours should neglect publishing solid reading matter, there would be a reason for finding fault with advertisements, but we are sure that our readers do not suffer for wholesome literary food.

We invite you to peruse our advertising columns, we ask you to look over them several times, and if you do so you may find something that will be of service to you, professionally or otherwise. We all aim to progress, we are all eager to know what new and advanced means for musical instruction are placed on the market, and where can we secure such information better, than in the advertising columns? There are many firms which have useful articles for sale, which thousands of people wish to buy, it is therefore an item of economy and convenience to advertise and to read advertisements. We have known teachers to wish for certain things, yet they worried along without them, simply because they did not know where to get them. Had they looked into advertisements they would have known where such useful articles as they desired might have been found. They would long ago have enjoyed the benefit of improvements, which were advertised, a fact of which they were not aware. No doubt many teachers failed to do their work as well as others, they failed to do it with as much satisfaction and success as others, simply because they themselves were uninformed about the latest improvements, while their fellow teachers, who read advertisements, knew all about them.

And now that we have spoken to our readers about advertisements and their usefulness, we would recommend BRAINARD'S *MUSICAL WORLD* to all as an excellent medium for advertising. The *WORLD* reaches intelligent people in all parts of the country, and cannot fail to be of service to merchants, publishers, inventors, schools, teachers, etc.

GOOD WORDS.

ROGERS, ARK., November 28, 1889.

Messrs. Brainard's Sons Co.:

Please send me one more copy of Merz' "Piano Method." This will make the fourth of this method that I am using in this school. I introduce them as quickly as I can, and will soon have no other in the school. Yours, etc.,

T. L. RICKALRY.

NICKERSON, KAS.

The S. Brainard's Sons Co.:

Received *WORLD* for December and like style of it well. Everything is first-class—in fact the monthly is a journal of merit clear through.

G. S. BUEFORD.

TARKIO, MO., December 4, '89.

Prof. Merz:

I enjoy the *MUSICAL WORLD* very much and should be at a loss to know how to get along without it. Truly,

LILLIE WOODLING.

The *Mid-Continent* of St. Louis, edited by Rev. Dr. Taylor says: "Those of our readers who are musically inclined and desire to take some reliable, ably conducted, helpful musical journal, will find BRAINARD'S *MUSICAL WORLD*, edited by Prof. Karl Merz to be perfectly satisfactory in every respect. It is splendidly edited, is high-toned, full of the best instruction and the wisest hints, and readable from beginning to end."

COLUMBUS, O., December 18, 1889.

S. Brainard's Sons Co.:

GENTLEMEN:—I am an old subscriber of yours and know how to appreciate your very excellent magazine, which I consider the very best of its class in this country. Very truly yours,

O. L. VOGLE.

MUSIC IN PUBLIC SCHOOLS.

BY PROF. CHAS. W. LONDON,

[Director of Music in Claverack College.]

I.

Music is God's best gift to man, the only art of heaven given to earth, the only art of earth that we take to heaven. But music, like all our gifts, is given us in the germ. It is for us to unfold and develop it by instruction and cultivation. But what practical benefit is there in its study? Is it as important as the branches that are more commonly taught in our public schools? The State teaches its children to read, write and cipher, that they may possess the arts necessary to their progress and for their several stations in life, and especially those essential to their appreciation of the institutions of a free government and to the discharge of their duties under it.

SHOULD THE STATE TEACH MUSIC?

But the question recurs, Why should the State teach its children vocal music?

The security and stability of a government depends upon the happiness and contentment of its people. Whatever increases their happiness tends to their moral elevation; and herein we have a strong reason why vocal music should be one of the studies pursued in our common schools. The family is the foundation of the State; the moral tone of the family sets the keynote for the harmony of the State.

It is well known that the habitual use of vocal music in a family is an almost unerring sign of moral and refined tastes. The wealthy cannot monopolize this natural and beautiful means of culture. The public schools, which now teach the usual rudiments for the improvement of the mind, should also, for the culture of the heart, teach vocal music. The emotion, aroused by inactive contemplation, listening to music, is faint compared with that caused by active participation in singing and so producing a beautiful result. Immoral character and criminal conduct necessitate the maintenance of courts and jails, the most disagreeable and expensive part of civil government. Prevention here, as elsewhere, is less costly than cure. It is well to remember what Luther said about music: The youth must always be accustomed to this art, for it makes good and virtuous citizens. Music is a discipline, a mistress of order and good manners. She makes the people milder and gentler, more moral and more reasonable.

In reform and industrial schools singing is one of the principal means employed for softening and controlling the inmates, and it is of similar value in some of our public schools. The education of the people is not complete when only the mind and the hands have been trained. Man is a social not a solitary being; and to fit him for healthy association with his kind it is needful to educate his sympathies and his tastes. The lack of this social training often is as marked in the scholar as in the rudest artisan, though, from the greater number of artisans, the deficiency in them is more commonly observed. For all, the practice of vocal music will be found the most potent agent for the promotion of social pleasure and the cultivation of a humane spirit.

THE POWER OF MUSIC.

Good music yields a power for good over the heart. The song learned in childhood has a restraining and ennobling influence over one for life, making him a better, happier, safer and more profitable citizen. Music is a universal art. Nature has given the human voice, which is the standard of perfection for all makers of musical instruments. Good vocal

music is, for most people, the highest form of art. Join to your music words, pleasing and elevating in sentiment, and you are placing singer and listener under the best of influences. Those who have good songs with pure words will cease singing the ranting and ribald songs of the street.

No one deems that our schools should furnish good moral training, and the world is fast waking up to the fact that music, wedded to good and pure words, is a powerful means to this end. The words of school songs should be good poetry, and should be on such subjects as Love of Country, Home-loving, the Golden Rule, etc. Songs containing moral precepts, and songs of the affections generally, will surely develop like sentiments in the children who sing them. In no better way can a code of morals be taught, or the sensibilities and emotions be trained and developed into their better and higher uses, as through the instrumentality of song.

OF PRACTICAL IMPORTANCE.

It is not to be overlooked that singing imparts to the speaking and reading voice a smoother and sweeter quality of tone. This, too, is a matter of practical importance; for a sweet, smooth, and well-modulated voice imparts to the possessor's conversation in society, at home, or in a sick room, a rare and most desirable charm. The enthusiastic David S. White says, "In the future the culture of the singing and speaking voice, and so of the ear, will be the means of moral culture, and music will be considered the most important subject taught in the schools, the basis of all true education." We all can feel the soothing and persuasive power of the smooth and well-trained voice, and we know its value in the business and social relations of life; but it is of a still greater worth to the teacher; it has been said that "a teacher with a pleasant voice, expressing high moral quality, will cultivate the moral character of her pupils by the mere tones of her voice, without saying a word about morals, more than would a teacher with an unpleasant voice who should teach them all the moral maxims in the world. Mental culture comes chiefly through the eye; moral culture through the ear and voice. The culture of the voice and the ear, then, is of primary importance. The best means of culture is singing."

A PASSPORT TO GOOD SOCIETY.

If a young man on leaving home and going into a strange community, can sing well, he at once gains an entrance into the higher grades of society, and may thus be saved from degrading influences.

A song, heard in the street, so touched a good woman's heart, that she made a home for the boy-singer in her house, and thus saved to the world Luther, whose life's work was so great, that it has been said that "no person lives in Christendom whose life is not different because Luther lived and worked 400 years ago." The musical accomplishments of a lad, attracted and retained the powerful friendship of the Von Brennings, who took him into their home and whose refining and elevating influence saved to the world Beethoven, the greatest composer and musician whose life and works have done as much in the realm of music as those of Luther in the religious world. A person may have sterling virtues; he may be honest and truthful, patriotic and brave, energetic and industrious, without knowing music; but if he can also sing well, he will be a better citizen, and a more valuable member of the community and the State, because of his refining and elevating influences. Yes, and his own refinements will have a superior quality and flavor not possessed otherwise.

[TO BE CONTINUED.]

Comical Cadences.



Playing by Main Strength.

My friend, how do you play, by ear or by note? Neither, I play by main strength.

"Do you know that young woman who sings next door?"

"Only by ear."

The latest musical prodigy is a young boy in Luzerne, N. Y., who is said to be able to play "Parsifal" on a blade of grass held between his thumbs.

Franklin Park—How did it happen that I didn't meet you at the Paris Exposition, dear boy?

Dartmouth street—I saved my allowance for a season ticket to the Symphony concerts, you know!

Miss Lumphretta Cumberland (seating herself at the melodeon)—Jennie, come heah, please."

Jennie—What fo'—to tu'n de leaves?"

"No; I want ye to lif' up de keys when dey stick down."

Publisher—I wish you would write us a good sea story.

Great Author—But I have never been to sea. I know it. I want a sea story that people can understand.

Devoted Lover—You shiver, darling! Are you cold?

Delicate Darling (with chattering teeth, whose musical rival is at the piano)—Yes, Charles; I think it is the air from the piano.

"The people in the next flat seem to be very fond of music," remarked Fangle to Cumso; "They are using the piano every time I call here."

"I don't think they are very fond of music," replied Cumso, "or they would play some occasionally."

Mrs. Ab Stainer—I don't see how folks can speak of music as being elevating and refining.

Mrs. T. Totaller—Why, Mrs. Stainer?

Mrs. Stainer—Here's a paper says, "The audience enjoyed the performance of a full orchestra."

Mrs. Totaller—A full orchestra? Horrors!

Strolling Musician—Can you give me a few pennies?

Housewife—But you haven't made any music yet.

Strolling Musician—Certainly; but, although my instrument is sadly out of tune, I shall play unless you contribute something.

Housewife—How thoughtful and kind of you! Here is a dollar.

Scene—Enter policeman.

"Have you permission, to play in front of this house?"

Street Violinist—No.

Policeman—Then you will have to accompany me.

S. V.—All right; what shall it be, "McGinty" or "Where Did You Get That—" Oh! that club!

Wow!

Exit P. and V., with a cracked skull.

A teacher of the cornet was lately engaged in giving a lesson; wishing to test his pupil's knowledge he put the following question:

"What does *f* stand for?"

"Korte, sir," was the reply.

"Right," said the pleased master, and "What does double *f* stand for?"

"Eighty, sir," quickly rejoined the pupil.

The teacher strolled sadly to the window, and whistled the first strain of "The Heart Bowed Down." Returning with a preoccupied air, he murmured, "That's quite enough for to-day; good-morning."

NEW MUSIC.

VOCAL.

Sleep, Baby Sleep.

Cradle Song by Edwin Benbow.....40 cents

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By Fanny Snow Knowlton.....40 cents

There Little Girl Don't Cry.

By Fanny Snow Knowlton.....40 cents

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In the Chimney Corner.

By Frederick H. Cowen.....40 cents

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Emanuel.

Sacred song by Paul Rodney.....50 cents

A beautiful sacred song by a well-known writer.

Afterwards.

By John W. Mullen.....50 cents

One of the best of late English songs. Both words and music are excellent.

COMIC SONGS.

Lilly Lally, Dilly Dally, O! my Head.

Comic song by Harry Conner.....40 cents

An amusing character song, now being sung with marked success in the popular play "Little Puck."

Hogan's Flat, or Push the Growler Out.

Comic song by W. H. Brockway.....40 cents

A lively Irish song with chorus, very effective and pleasing. A favorite minstrel character song.

That Wicked Old Cat.

Comic song by Geo. Schleiffarth.....35 cents

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INSTRUMENTAL.

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By Wilson G. Smith.....50 cents

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By W. C. E. Seeboeck.....60 cents

Emma Waltz, No. 2.

By W. C. E. Seeboeck.....60 cents

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An exquisite composition by this famous French writer.

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By F. Thome.....75 cents

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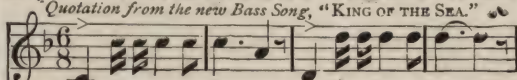
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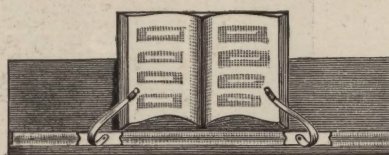
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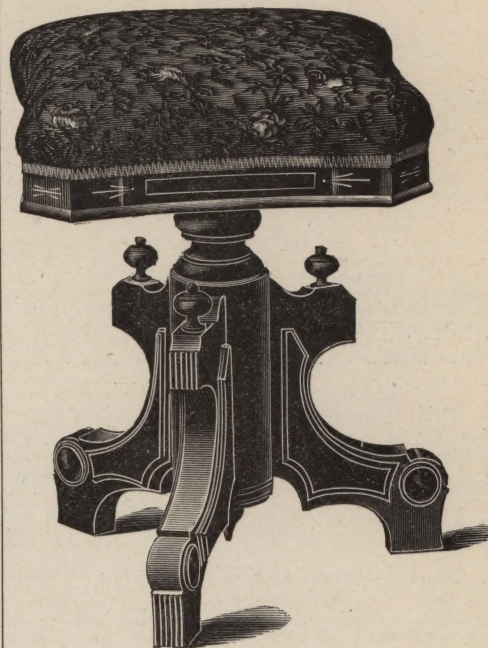
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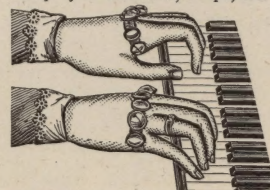
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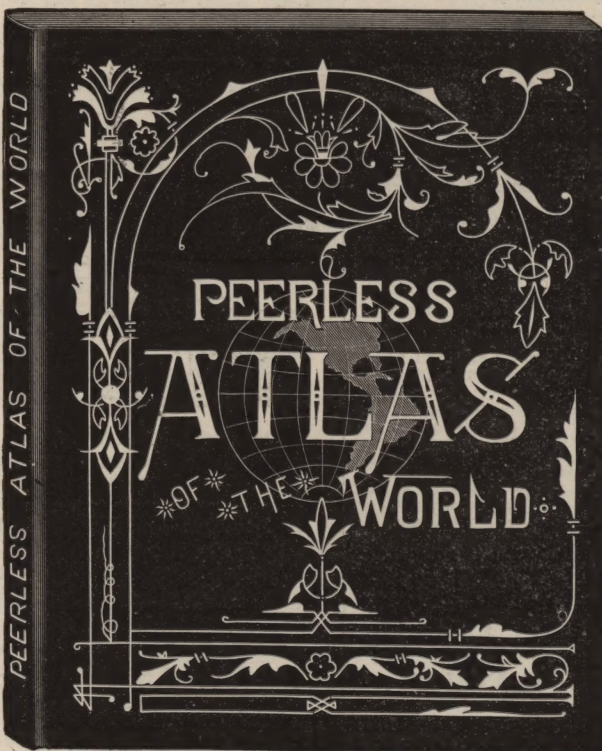
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